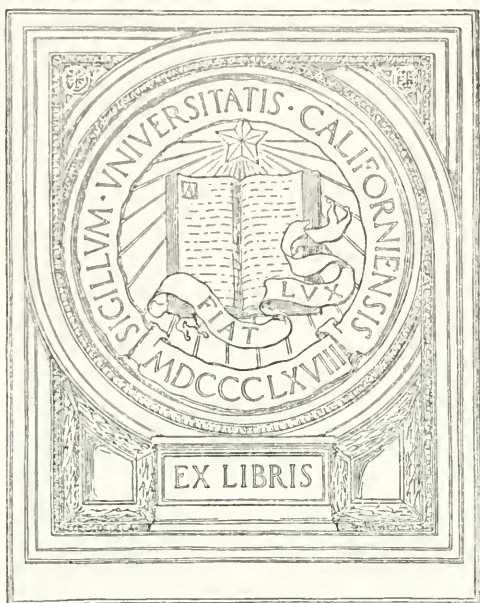


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BACON AND SHAKE-SPEARE
PARALLELISMS

By Same Author

UNIFORM WITH THIS VOLUME

FRANCIS BACON OUR SHAKE-SPEARE

Chapter

CONTENTS

- I. Coincidences
- II. The Early Authorship of Shake-speare
- III. The Late Authorship of Shake-speare
- IV. The Place of the Shake-speare Dramas in Bacon's System of Philosophy
- V. The Classical Element in the Plays
 - I. Latin Language
 - II. Greek and Latin Literature
 - III. Greek and Latin Mythology
- VI. Jonson's Masque, 'Time Vindicated'
- VII. Bacon's Poetic Gifts
- VIII. Origin of the Pseudonym Shake-speare
- Appendices
- Index

BACON *vs.* SHAKSPERE

Brief for Plaintiff

Eighth Edition, Illustrated, Revised, and Enlarged

CONTENTS

- | | |
|---|---------------------------------|
| Introductory | Chapter |
| Preface to Second Edition | VI. Common Studies |
| Preface to Fourth Edition | VII. Disillusion, a Gain |
| List of Books for Consultation | VIII. Biography of Shakspere |
| Chapter | IX. The Birthplace at Stratford |
| I. The Attainments of the Author of the Plays | X. Anne Hathaway's Cottage |
| II. William Shakspeare of Stratford-upon-Avon | XI. New Place |
| III. Francis Bacon | XII. The Mulberry Tree |
| IV. Ben Jonson | XIII. The Death-Mask |
| V. Objections Considered | XIV. Summary |
| | Index |

Bacon and Shake-speare

Parallelisms

By

Edwin Reed, A.M.

Author of 'Bacon *vs.* Shakspeare, Brief for Plaintiff'
and 'Francis Bacon, Our Shake-speare'

BOSTON

CHARLES E. GOODSPEED

1902

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To my
Beloved Granddaughter
Dorothy York Wadhams



" Little babe, thou cam'st into the world weeping whilst all about thee smiled ;
So live that thou may'st depart in smiles whilst all about thee weep "

MAR 27 '45

GIFT OF MRS. A. F. MORRISON

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IN this volume, as well as in our preceding ones on the same subject, wherever personal reference is made to William Shakspeare of Stratford, the reputed dramatist, the name is so spelled, *William Shakspeare*; but where the reference is to the author of the Plays, as such, we treat the name as a pseudonym, spelling it as it was printed on the title-pages of many of the early quartos, WILLIAM SHAKE-SPEARE. In all cases of citation, except in those where confusion would arise, we follow the originals.

INTRODUCTION

MY first perilous adventure on the subject of the authorship of Shake-speare is entitled 'Bacon *vs.* Shakspere, Brief for Plaintiff' (1897). It is mainly devoted to the historical evidences pertinent to the case, indirect and circumstantial as these evidences necessarily are.

My second bears the title 'Francis Bacon, Our Shake-speare' (1899). This deals with internal criticism, and shows the philosophic purpose for which the Plays were written. For this effort to assign to the great author of the Shake-speare dramas — dramas imbedded in the love and reverence of mankind — a motive higher than one merely mercenary, I venture to ask a candid, if not sympathetic hearing.

In the present volume I rest the argument for Bacon as the sole author of these Poems and Plays on a single point, viz., identity of thought and diction between them and his acknowledged works. It is confidently believed that the passages, quoted herein on either side, exhibit the warp and woof of but one fabric, running in and out, over and under, from end to end.

Inasmuch as in nearly every instance in these parallelisms the earlier expression, or germ, is in prose, subsequently developed in verse, I suggest to the student that

the respective extracts from Bacon be read first. This would be particularly serviceable in the case of the *Promus*. The *Promus* is Bacon's private memorandum book, or, as its name signifies, literary storehouse, embracing nearly two thousand entries in various languages (Greek, Latin, Italian, Spanish, French, and English), and contributing an immense variety of metaphors and illustrations to the future work of his pen. The Shakespearian pages are everywhere ablaze with this imagery. Some of the entries are suitable only for use in dialogue, such as the following: 'come to the point;' 'you take more than is granted;' 'you go from the matter;' 'hear me out;' 'now you say;' 'you speak colorably;' 'that is not so, by your favor;' 'answer directly;' 'answer me shortly;' 'your reason;' and many more of the same character. These are, of course, wholly absent from Bacon's prose works. Other entries are mere hooks and eyes, as it were, to connect sentences: 'nevertheless,' 'well well,' 'peradventure,' 'yet,' 'whereas,' and the like. Others still are hints only; sharp-pointed phrases, to attract and bring down, when wanted on any subject, flashes of creative imagination, latent in the mind of the author. They served to enrich and broaden the thought. One of these, for example, consists of the words 'Bellerophon's Letters,' that is to say, sealed letters in which the person addressed is desired to put the bearer to death. Such a letter is in 'Hamlet,' but nowhere else in any writing ever attributed to Bacon. Another instance is the salutation 'good dawning,' never used before and but once (1608) since, in the English language, viz., in 'King Lear.' This would seem to establish a connection between Bacon's *Promus*

(a work unknown to the public for a period of more than two hundred years after it was written) and the great tragedy as close as there is between a seed and its plant. Indeed, Shake-speare itself is a vast field in which the Baconian philosophy is white unto harvest. Fortunate will he be who first enters it with his sickle.

EDWIN REED.

ANDOVER, MASS., January, 1902.

Bacon and Shake-speare

PARALLELISMS

1

PRESAGES OF DEATH

From Shake-speare

“After I saw him fumble with the sheets, and play with flowers, and smile upon his fingers’ ends, I knew there was but one way; for his nose was as sharp as a pen. He bade me lay more clothes on his feet; I put my hand into the bed and felt them, and they were as cold as any stone.”

Henry V. ii. 3 (1600).

From Bacon

“The immediate signs which precede death are . . . fumbling with the hands . . . grasping and clutching . . . the nose becoming sharp, the face pallid, . . . coldness of the extremities.”—*Historia Vitæ et Mortis* (1623).

In the first collective edition of the Plays (1623), known as the first folio, the above passage from ‘Henry V.’ is printed thus:

“After I saw him fumble with the sheets, and play with flowers, and smile upon his fingers’ ends, I knew there was but one way; for his nose was as sharp as a pen on a table of green field;¹ he bade me lay more clothes on his feet; I put my hand into the bed and felt them, and they were as cold as any stone.”

Hostess Quickly’s account of the death of Sir John Falstaff is one of the most famous passages in Shake-speare, though it is one which editors and commentators have failed to interpret correctly. In this speech of an old nurse we find six distinct presages of death, all of them taken from Hippocrates, a Greek writer of the fifth

¹ Two slight typographical errors corrected. See p. 3, 2 n.

century B. C., and all but one mentioned also by Bacon in his *Historia Vitæ et Mortis*, as quoted above. We give the three versions in tabular form as follows:

	HIPPOCRATES	BACON	SHAKE-SPEARE
1	Handling the bed-clothes awkwardly.	Fumbling with the hands.	Fumbling with the sheets.
2	Gathering bits of straw or stems of flowers.	Clutching and grasping.	Playing with flowers.
3	Raising the hand aimlessly to the face.		Smiling upon his fingers' ends.
4	The nose sharp.	The nose becoming sharp.	Nose as sharp as a pen.
5	The whole face of a pale-green color.	The face pallid.	On a table of green field.
6	The extremities cold.	Coldness of the extremities.	Feet cold as any stone.

Shake-speare could not have copied these passages from Bacon, for the play was first printed in 1600, and the *Historia Vitæ et Mortis* not until 1623; nor did Bacon copy them from Shake-speare, for he gives many from Hippocrates which Shake-speare omits. The common source was undoubtedly in the writings of Cardan or Galen, one of whom had previously published a Latin translation of the original Greek work, *Prognostica*, containing the presages, and the other a commentary upon it. A singular circumstance (for our knowledge of which we are indebted to Dr. C. Creighton of London), points unmistakably to this conclusion.

Hippocrates, in describing the pallor that creeps over the face at such a time, used the word *χλωρός* to denote it. *χλωρός* means *pale-green*, — a term entirely appropriate

when applied to the olive-complexioned people of Greece, but easily misunderstood or misinterpreted elsewhere. Accordingly, we find that out of forty-three versions of the *Prognostica*, published in the languages of Western Europe, including Latin, previously to the date of the play, twenty-five translate this word by the Latin *pallidus* (pale) or its equivalent, while nine do not translate it at all, but bring it over bodily from the Greek into the new text. Several place it in the margin, as though they were not sure of its true meaning. Cardan and Galen, almost alone among their contemporaries and successors, however, take the right view. Galen says:

“The ancients assumed that *χλωρός* means merely pale; it is rather the color of cabbage or lettuce.”

So, also, Cardan:

“The difficulty is, what does *χλωρός* mean? It seems to me that it should be interpreted in the sense of the time in which it was used. Who does not know that in Greece the face of a dying man is of a green color?”¹

We find the same fact stated in one of Sappho's poems:

“My face is paler than the grass;
To die would seem no more.”

To the Beloved.

(Translated by Prof. Thomas Davidson.)

Here is very nearly absolute proof that the author of the Play, who in his description of Falstaff's nose — “as sharp as a pen on a table of green field”² (that is, against a green back-

¹ A very poor, confused translation of the ‘Prognostics’ appeared in English in 1597. It was based upon a French version by Canappe, Canappe's on one by Rabelais, and Rabelais' on Copus, all of whom rendered the Greek *χλωρός* by *pallidus* in Latin, *pâle* in French, or pale in English.

² The printers of the first Shakespeare folio made two slight but perfectly obvious typographical errors in setting up this line. They made it read as follows:

“For his Nose was as sharpe as a Pen, and a Table of greene Fields.” The word Table, beginning with a capital letter, must, of course, be a substantive.

ground) — was simply true to the original, had studied Cardan's translation of the *Prognostica*, or Galen's commentary upon it. We know that Bacon was familiar with both of these authors' works, frequently quoting from them in his own. Perhaps the most striking passage in the *Novum Organum* is that in which he proclaims man as *naturæ minister* (servant of nature), taken by Galen from the writings of Hippocrates. In one of his tracts he mentions the *Prognostica* by name. We know, too, that the author of the Plays was acquainted with them, as Douce and Hunter admit:

"There is a good deal on this subject [Suicide and Doubt] in Cardan's 'Comfort' (1576), a book which Shakespeare had certainly read." — DOUCE's *Illustrations of Shakespeare*, ii. 238.

"This seems to me to be the book [Cardan's] which Shakespeare placed in the hands of Hamlet." — HUNTER's *Illustrations of Shakespeare*, ii. 243.

The word *field*, used by Hostess Quickly in the above passage, signifies merely expanse or surface (of the face), as in the following instances, taken from Shake-speare himself:

"This silent war of lilies and roses,
Which Tarquin viewed in her fair face's *field*."

Lucrece.

"When forty winters shall besiege thy brow,
And dig deep trenches in thy beauty's *field*."

Sonnet 2.

Dr. Henry Bradley, the distinguished lexicographer, has shown that the royal court, now known as the Board of Green Cloth, was formerly called, in one at least of the household ordinances (1470), the Board of Green Field or Feald.

It appears, then, that Bacon and Shake-speare quoted the same presages of death from Hippocrates, quoted them

in the same order, and (probably) from the same Latin translation.

2

CHALKING THE WAY

*From Shake-speare**From Bacon*

"It is you that have chalk'd the
way

Which has brought us hither."

Tempest, v. 1 (1623).¹

"Not propp'd by ancestry, whose
grace

Chalks successors their way."

Henry VIII., i. 1 (1623).

"Alexander Borgia was wont to
say of the expedition of the French
for Naples, that they came with
chalk in their hands to mark
up their lodgings, and not with
weapons to fight." — *Advancement
of Learning* (1603-5).

"To mark with chalk." — *Pro-
mus* (1594-96).

Bacon was very fond of quoting the above witticism of the Pope, applying it to his own case in the peaceful efforts he was making to introduce into the minds of men a new philosophy. In 1607, he sent one of his tracts to Sir Thomas Bodley with the remark, "If you be not of the lodgings marked up, I am but to pass by your door." He refers to the subject again in his *Redargutio Philosophiarum* composed probably in 1608; also in the *Novum Organum* (1620) and the *De Augmentis* (1623).

"I like better that entry of truth which comes peaceably, as with chalk to mark up those minds which are capable to lodge and harbor such a guest, than that which forces its way with pugnacity and contention." — *Advancement of Learning*.

The 'Tempest' was first printed in 1623, but written probably in or about 1613. 'Henry VIII.' was also printed for the first time in the folio of 1623, the date of its composition in its present form not having been earlier than May 3, 1621.

¹ The dates appended in parentheses to these passages indicate the time either when the passages were written, or (if that be unknown) when they were first printed.

3

KINGS OF BEES

From Shake-speare

“For so live the honey-bees.

They have a king.”

Henry V., i. 2 (1600).*From Bacon*

“The king in a hive of bees.”

Apothegm (1624).

This is, of course, an error, for bees have no king. But it is one of classical origin. Virgil says:

“The bees of a hive are very obsequious to their king. They attend him in crowds, often raising him on their shoulders and exposing their own bodies in his defence.” — *Georgics*, iv.

The truth is, the author of the Plays drew his knowledge of natural history, not from nature, but from books.

4

DEAFNESS

“If this [song] penetrate, I will consider your music the better; if it do not, it is a vice in her ears which horse-hairs . . . can never mend.” — *Cymbeline*, ii. 3 (1623).

“Your tale, sir, would cure deafness.”

The Tempest, i. 2 (1623).

“To cure deafness is difficult.” — *Promus* (1594-96).

“Nothing is so hard to cure as the ear.” — *De Augmentis* (1622).

5

HONEY-DEW

“Fresh tears
Stood on her cheeks, as doth the
honey-dew
Upon a gather’d lily.”

Titus Andronicus, iii. 1 (1600).

“Like the bee, culling from every
flower

The virtuous sweets.”

2 Henry IV., iv. 5 (1623).

“Observe how the mind doth gather this excellent dew of knowledge, like unto that which the poet speaketh of, ‘aërial honey,’ distilling and contriving it out of particulars natural and artificial, as the flowers of the field and garden.” — *Advancement of Learning* (1603-5).

It was the opinion of Aristotle that honey comes from dew, and that bees gather from flowers nothing but wax. Bacon notices this theory in his *Natural History*, saying of it: "I have heard from one that was industrious in husbandry, that the labor of the bee is about the wax; and that he hath known, in the beginning of May, honey-combs empty of honey, and within a fortnight, when the sweet dews fall, filled like a cellar." Then he states his own opinion, agreeing with the author of the plays: "for honey, the bee maketh or gathereth it." The old superstition lingers with both authors, however, in the term "honey-dew."

6

ELDER-TREE AND VINE

From Shake-speare

"*Guid.* I do note
That Grief and Patience, rooted in
him, both
Do mingle their spurs together.
Arvir. Grow, Patience,
And let the stinking elder, Grief,
untwine
His perishing¹ root, with the in-
creasing vine."

Cymbeline, iv. 2 (1623).

From Bacon

"Take a service-tree, or a cornelian-tree, or an elder-tree, which we know have fruits of harsh and binding juice, and set them near a vine or fig-tree, and see whether the grapes or figs will not be the sweeter."—*Natural History* (1622-25).

The ancients believed in the existence of sympathy and antipathy among plants. They cited particularly the case of the colewort and the vine, declaring that the vine, whenever it finds itself creeping near its enemy, the colewort, turns away. Bacon discusses the same subject in his *Natural History*, and suggests that an experiment be made to determine whether or not the elder-tree (among others) be also inimical to the vine. The author of 'Cymbeline' not only makes mention of the same singular theory, as stated in Pliny and Porta, but also applies it in connection with the vine to the elder-tree (instead of the colewort), as Bacon did.

¹ Used transitively, equivalent to *killing*.

SIR THOMAS MORE

*From Shake-speare**From Bacon*

"Nothing in his life
 Became him like the leaving it; he
 died
 As one that had been studied in his
 death,
 To throw away the dearest thing
 he ow'd,¹
 As 't were a careless trifle."

Macbeth, i. 4 (1623).

"Sir Thomas More, at the very
 instant of death, when he had
 already laid his head on the fatal
 block, lifted it up a little and,
 gently raising aside his beard,
 which was somewhat long, said,
 'This at least has not offended the
 king.'"—*De Augmentis* (1622).

The commentators think that the author of 'Macbeth,' in writing the above passage, had in mind the Earl of Essex. This is clearly a mistake. The Earl's conduct on the scaffold was marked by deep seriousness and the most scrupulous regard for propriety. He spent the entire time to the moment of his death either in prayer or in imploring the prayers of others. On the other hand, Bacon pronounces the demeanor of Sir Thomas More on the scaffold as a miracle of human nature, because More died with a jest in his mouth, or threw away —

"The dearest thing he ow'd,

As 't were a careless trifle." ²

A LONG WORD

"Honorificabilitudinitatibus."

"Honorificabilitudine."—*North-*

Love's Labor's Lost, v. 1 (1598). *umberland MSS.* (circa 1598).

¹ In the sense of *owned*.

² Mr. Spedding's want of discrimination is shown by his comment on above passage from 'Macbeth': "If Shakspeare had not died two years before the death of Sir Walter Raleigh, we must have thought these lines referred to him." And yet Mr. Spedding's own account of Sir Walter Raleigh's behavior on the scaffold — that he met his death "with the most unaffected and cheerful composure, the finest humanity, the most courtly grace and good humor, and yet *with no unseemly levity*" — entirely negatives his opinion on this subject.

This is a perfectly serious word, meaning honor in a high degree, with two stem roots and three suffixes, combined according to the rules of mediæval Latin. We find it in a charter granted by the See of Rome to a religious house in Genoa in 1187, but not printed until 1644; in Dante's *De Vulgare Eloquentia*, written in or about 1304, translated from the original Latin into Italian and printed for the first time in 1529; in the 'History of Henry VII.' of Italy by Albertus Musatus, a work composed between 1313 (date of Henry's death) and 1330 (date of the author's death), but first printed in 1635; and in the 'Complaint of Scotland,' anonymous, published at St. Andrews in 1549.

The several passages in these works are as follows:

"Proinde considerata devotione, quam erga nos, et Ecclesiam Ianuensem, nec non et honorificabilitudinitate Ecclesiæ tuæ, Parochiam quam Ecclesia jam dicta in præsentiarum noscitur obtinere, et à quadraginta annis possedit, tibi et successoribus tuis confirmamus, et præsentis scripti patrocinio communimus."—*Italia Sacra, Tomus Quartus, page 845 (1187).*

"Posset adhuc inveniri plurium syllabarum vocabulum, sive verbum; sed quia capacitatem nostrorum omnium carminum superexcedit, ratione præsentis non videtur obnoxium; sicut est illud *onorificabilitudinitate*, quod duodenâ perficitur syllabâ in Vulgari, et in grammaticâ tredenâ perficitur, in duobus obliquis."¹—*De Vulgari Eloquentia, lib. ii. cap. vii. (cir. 1304).*

"Nam et maturius cum rex prima Italiæ ostia contigisset, legatos illo dux ipse direxerat cum regalibus exeniis Honorificabilitudinitatis et obsequentię ullius causa, quibus etiam inhibitum pedes osculari regios."—*De Gestis Henrici VII. page 17 (1313–1330).*

¹ Translation of the passage from Dante:

"A name or word might be found with more syllables still; but as it would exceed the capacity of all our lines, it does not appear to fall into the present discussion. Such a word is *onorificabilitudinitate*, which runs in Italian to twelve syllables, and in Latin to thirteen, in two of the oblique cases."

The case endings to which Dante refers are, of course, the dative and ablative plural, in which the word (as used in 'Love's Labor's Lost') has thirteen syllables, thus: *onorificabilitudinitatibus*.

"Ther vas ane uther that writ in his verkis, gaudet *Honorificabilitudinitatibus*." ¹ — *Complaint of Scotland* (1549).

The first edition of 'Love's Labor's Lost' was printed in 1598; the play was probably written in or about 1588.

9

CHASING A BUTTERFLY

From Shake-speare

"I saw him run after a gilded butterfly; and, when he caught it, he let it go again; and after it again." — *Coriolanus*, i. 3 (1623).

From Bacon

"To be like a child following a bird, which when he is nearest, flyeth away and 'lighteth a little before; and then the child after it again." — *Letter to Greville* (1595).

Professor Nichol refers to this extraordinary parallelism in his Biography of Bacon, showing by dates that Bacon could not have copied from Shake-speare, nor Shake-speare from Bacon. The sentence from Bacon is found in a private letter, written in 1595, but not made public till 1657. The production of 'Coriolanus' is assigned to a date not earlier than 1612. The play was first printed in 1623.

10

SELF-CENTRED CHARACTER OF JULIUS CÆSAR

"*Cæsar*. I am constant as the northern star,
Of whose true fixed and resting quality
There is no fellow in the firmament. The skies are painted
with unnumber'd sparks;
They are all fire, and every one
doth shine;
But there's but one in all doth hold
his place.

"He [Julius Cæsar] referred all things to himself, and was the truest centre of his own actions."
— *Character of Julius Cæsar* (circa 1601).

¹ First discovered by Mr. George Stronach of Edinburgh, and communicated to the public by the poet Henry Dryerre, Esq., in the 'People's Friend' (Dundee), May 16, 1898.

So in the world ; 't is furnish'd well
 with men,
 And men are flesh and blood, and
 apprehensive ;
 But in the number I do know but
 one
 That, unassailable, holds on his
 rank,
 Unshak'd of motion."

Julius Cæsar, iii. 1 (1623).

As to the cause of Cæsar's downfall we have also an exact parallelism between the two authors, thus :

11

CÆSAR'S DOWNFALL DUE TO ENVY

From Shake-speare

"This was the noblest Roman of
 them all ;
 All the conspirators, save only he,
 Did what they did in *envy* of great
 Cæsar." — *Ibid.*, v. 5.

From Bacon

"How to extinguish *envy* he
 knew excellently well, and thought
 it an object worth purchasing
 even by the sacrifice of dignity ;
 and being in quest of real power,
 he was content during the whole
 course of his life to decline and
 put by all the empty show and
 pomp and circumstance of it, thus
 throwing the *envy* upon others ;
 until at last, whether satiated with
 power or corrupted by flattery, he
 aspired likewise to the Eternal em-
 blems thereof, the name of King
 and the Crown, — which turned
 to his destruction." — *Ibid.*

In one of Bacon's letters to Sir Toby Matthew, written in 1609, he refers to this tract on the 'Character of Julius Cæsar' as having been in existence, at least in an early draft, for several years. It seems probable, therefore, that the prose study and the Play (*circa* 1601) were substantially of the same date.

12

ANAXARCHUS

From Shake-speare

“ Ere my tongue
 Shall wound mine honor with such
 feeble wrong,
 Or sound so base a parle, my teeth
 shall tear
 The slavish motive of recanting
 fear,
 And spit it bleeding, in his high
 disgrace,
 Where shame doth harbor, even in
 Mowbray’s face.”

Richard II., i. 1 (1597).

From Bacon

“ What a proof of patience is displayed in the story of Anaxarchus, who, under torture, bit out his own tongue (the only hope of information) and spat it into the face of the tyrant.” — *De Augmentis*, (1622).

This story was told by Valerius Maximus and the elder-Pliny, Latin authors of the first century A. D.; and also partially by Diogenes Laertius, a Greek writer of the second century; but no one of these works, Greek or Latin, had been translated into English at the date when the play of ‘Richard II.’ was produced.

13

CORN-FLOWERS

“ Idle weeds that grow
 In our sustaining corn.”
King Lear, iv. 4 (1608).

“ There be certain corn-flowers which come seldom or never in other places unless they be set, but only amongst corn.” — *Natural History* (1622-25).

The play antedated the history; but the explanation which Bacon gives of the alleged phenomenon and his list of the flowers that grow amongst corn, indicate the common paternity of the two quoted passages, as follows:

“ There be certain corn-flowers which come seldom or never in other places, unless they be set, but only amongst corn; as the

blue-bottle, a kind of yellow marygold, wild poppy and fumitory. Neither can this be by reason of the culture of the ground, by ploughing or furrowing, as some herbs and flowers will grow but in ditches new cast; for if the ground lie fallow and unsown, they will not come; so as it should seem to be the corn that qualifieth the earth, and prepareth it for their growth."

14

THE BEASTLY MULTITUDE

From Shake-speare

From Bacon

"Beast with many heads."

"Beast with many heads."

Coriolanus, iv. 1 (1623).¹

Charge against Talbot (1614).

"Monster with many heads."

Conference of Pleasure (1592).

This is a characterization of the people, as distinguished from the nobility. Shakspeare, one of the people; Bacon, one of the nobility.

"Nay, worse than this, worse than his servility to royalty and rank, we never find him speaking of the poor with respect, or aluding to the working classes without detestation or contempt. We can understand these tendencies as existing in Lord Bacon, born as he was to privilege, and holding office from a queen; but they seem utterly at variance with the natural instincts of a man who had sprung from the body of the people, and who, through the very pursuits of his father and likewise from his own beginning, may be regarded as one of the working classes himself." — GEORGE WILKES' *Shakespeare from an American Point of View*.

15

PHYSIOGNOMY

"There's no art

To find the mind's construction in
the face."

Macbeth, i. 4 (1623).

"Neither let that be feared
which is said, *fronti nulla fides*
[There's no trusting to the face],
which is meant of a general out-
ward behavior." — *Advancement of
Learning* (1603-5).

¹ 'Coriolanus' was written in 1612-19.

CÆSAR AND ANTHONY

*From Shakespeare**From Bacon*

"Anthony. Now, sirrah ; you do wish yourself in Egypt.

Soothsayer. Would I had never come from thence. . . .

Hie you again to Egypt.

Ant. Say to me, whose fortunes shall rise higher, Cæsar's or mine ?

Sooth. Cæsar's.

Therefore, O Anthony, stay not at his side ;

Thy dæmon, that's thy spirit which keeps thee, is

Noble, courageous, high, unmatchable,

Where Cæsar is not ; but near him, thy angel

Becomes a fear, as being o'erpower'd ; therefore

Make space enough between you."

Anthony and Cleopatra, ii. 3 (1623).

"There was an Egyptian soothsayer that made Antonius believe that his genius (which otherwise was brave and confident) was, in the presence of Octavius Cæsar, poor and cowardly ; and therefore he advised him to absent himself as much as he could and remove far from him. This soothsayer was thought to be suborned by Cleopatra." — *Natural History* (1622-25).

Bacon had previously stated the principle underlying the soothsayer's speech as follows :

"Others, that draw nearer to probability, calling to their view the secrets of things and especially the contagion that passeth from body to body, do conceive that there should be some transmissions and operations from spirit to spirit without the mediation of the senses ; whence the conceit has grown of the mastering spirit." — *Advancement of Learning* (1603-5).

On the details of this extraordinary parallelism we quote from Judge Nathaniel Holmes :

"A similar story is to be found in North's translation of Plutarch's life of Anthony, which Shakespeare may have seen as well

as Bacon; and it is true that some parts of it are very closely followed in the play. There is little doubt that the writer had read Plutarch. But Plutarch makes the soothsayer a member of the household of Anthony at Rome: 'with Antonius there was a Soothsayer or Astronomer of Egypt that could cast a figure and judge of men's nativities, to tell them what should happen to them.' But the play, like Bacon's story, makes him not only an Egyptian, but one of the household of Cleopatra; and in the play, he is sent by Cleopatra as one of her numerous messengers from Egypt to Rome to induce Anthony to return to Egypt; and in this he is successful; all which is in exact keeping with Bacon's statement that he was thought to be suborned by Cleopatra to make Anthony live in Egypt; but of this there is not the least hint in Plutarch. All this goes strongly to show that this story, together with the doctrine of a predominant or mastering spirit of one man over another, went into the play through the Baconian strainer; for it is next to incredible that both Bacon and Shakespeare should make the same variations upon the common original." — *Authorship of Shakespeare*, i. 292.

17

LOCATION OF THE SOUL

From Shakespeare

"His pure brain
(Which some suppose the soul's
frail dwelling house)."

King John, v. 7 (1623).*From Bacon*

"The opinion of Plato, who
placed the understanding in the
brain . . . deserveth not to be de-
spised, but much less to be al-
lowed." — *Advancement of Learning* (1603-5).

Every man, says Bacon, has two souls: one, in common with the brute creation; the other, especially inspired by God. The former, which he calls the sensible soul, he locates (to use his own language) "chiefly in the head;" the latter, or rational one, in no particular part of the body. The doubt he evidently felt on this point is reflected in 'King John.'

A COMPOSITE WOMAN

From Shake-speare

"If, one by one, you wedded all
the world,
Or from all that are, took some-
thing good,
To make a perfect woman, she
you kill'd
Would be unparallel'd."
Winter's Tale, v. 1 (1623).

From Bacon

"A man cannot tell whether
Apelles or Albert Dürer were the
more trifler; whereof the one would
make a personage by geometrical
proportions; the other, by taking
the best parts out of divers faces,
to make one excellent."—*Essay
of Beauty* (1607-12).

"*Ferdinand (to Miranda)* :

But you, O you !
So perfect and so peerless, are
created
Of every creature's best."
Tempest, iii. 1 (1623).

This singular conception appears once more in Bacon's prose works. In his history of 'Henry VII.' he says :

"The instructions touching the Queen of Naples were so curious and exquisite, being as articles whereby to direct a survey or framing a particular of her person, for complexion, favour, feature, stature, health, age, customs, behavior, conditions and estate, as if . . . he meant to find all things in one woman" (1621).

It may be well to add that Bacon makes a characteristic error in his essay, quoted above ; for it was not Apelles, but Zeuxis, of whom it is told that he took five beautiful maidens of Greece to serve as models for his picture of Helen. The author of the Plays was evidently familiar with this classical story.

The 'Winter's Tale' was written in or about 1611; the 'Tempest,' in 1613; both were first printed in 1623. The essay preceded both.

19

THE HUMAN EYE

From Shake-speare

"The eye sees not itself
But by reflection, — by some other
thing.

Since you know you cannot see
yourself

So well as by reflection, I, your
glass,

Will modestly discover to yourself
That of yourself which yet you
know not of."

Julius Cæsar, i. 2 (1623).

From Bacon

"The mind of a wise man is
compared to a glass wherein images
of all kinds in nature and custom
are represented." — *Advancement
of Learning* (1603-5).

For the second edition of the 'Advancement,' printed in the same year as the play, Bacon rewrote the above-quoted sentence, as follows :

"The comparison of the mind of a wise man to a glass is the more proper, because in a glass he can see his own image, which the eye itself without a glass cannot do."

The original of both of these parallel passages, however, is in Plato, not then translated into English :

"You may take the analogy of the eye ; the eye sees not itself, but from some other thing, as, for instance, from a glass ; it can also see itself by reflection in another eye." — *First Alcibiades*.

20

CROCODILES SHEDDING TEARS

"As the mournful crocodile
With sorrow snares relenting pas-
sengers."

2 *Henry VI.*, iii. 2 (1623).

"It is the wisdom of crocodiles
that shed tears when they would
devour." — *Essay of Wisdom*
(1625).

Taken from the *Adagia* of Erasmus, the Latin work from which Bacon introduced more than two hundred proverbs into his commonplace-book. The *Adagia* had not been

translated into English when the play of 'King Henry VI.' was published or written. Erasmus says:

"*Sunt qui scribunt crocodilum, conspecto procul homine, lachrymas emittere atque eundem mox devorare.*"

21

PUTREFACTION

From Shake-speare

"The earth 's a thief
That feeds and breeds by a com-
posture stolen
From general excrement."

Timon of Athens, v. 3 (1623).

"Your chaniber-lie breeds fleas
like a loach."

1 Henry IV., ii. 2 (1598).

From Bacon

"Putrefaction is the bastard
brother of vivification." — *Natural
History* (1622-25).

"Moulds of pies and flesh, of
oranges and lemons, turn into
worms." — *Ibid.*

"The nature of vivification is
best inquired into in creatures bred
of putrefaction. Dregs of wine
turn into gnats." — *Ibid.*

"Wholesome meat corrupteth to
little worms." — *Essay of Super-
stition* (1607-12).

Bacon strongly held the old notion that putrefying substances generate organisms, such as frogs, grasshoppers, and flies. And so did Shake-speare. Indeed, both authors seem to have made a like investigation into the cause of the alleged phenomenon, as the following parallelism will show:

22

ORIGIN OF LIFE FROM PUTREFACTION

"*Hamlet.* For if the sun breeds
maggots in a dead dog, being
a god kissing carrion, — Have
you a daughter ?

Polonius. I have, my lord.

Ham. Let her not walk in the
sun. Conception is a blessing,
but not as your daughter may
conceive."

Hamlet, ii. 2 (1604).

"Aristotle dogmatically assigned
the cause of generation to the sun."
— *Novum Organum* (1608-20).

St. Augustine says: "Certain very small animals may not have been created on the fifth and sixth days, but may have originated from putrefying matter." St. Isadore of Seville, who wrote in the seventh century of our era, is more explicit; he declares that "bees are generated from decomposed veal, beetles from horse-flesh, grasshoppers from mules, scorpions from crabs."

Bacon pursued the subject still farther, anticipating the time when the generation of animals out of putrefying substances would be controlled by man, thus:

"We make a number of kinds of serpents, worms, flies, fishes, of putrefaction; whereof some are advanced (in effect) to be perfect creatures, like beasts or birds. Neither do we this by chance, but we know beforehand of what matter and commixture what kind of those creatures will arise." — *New Atlantis*.

23

CHILDREN OF GOOD PARENTS

*From Shake-speare**From Bacon*

"My trust,
Like a good parent, did beget of
him
A falsehood."

"You cannot find any man of
rare felicity but either he died
childless . . . or else he was un-
fortunate in his children." — *Me-*

Tempest, i. 2 (1623).

morial to Queen Elizabeth (1608).

This most extraordinary opinion, expressed by Bacon in 1608, that happy men are always unfortunate in their children (if they have any), was held also by the author of the 'Tempest,' a play composed in about 1613. It is the good parent, says Shake-speare, that begets children false to him.

In the *De Augmentis* Bacon reiterates the statement, by way of an exaggerated antithesis, thus: "They that are fortunate in other things are commonly unfortunate in their children; lest men should *come too near the condition of gods*."

24

WHITE VIOLETS

From Shake-speare

“Violets dim,
But sweeter than the lids of Juno’s
eyes,
Or Cytherea’s breath.”

Winter’s Tale, iv. 3 (1623).

From Bacon

“That which, above all others,
yields the sweetest smell in the air
is the violet, especially the white.”
— *Essay of Gardens* (1625).

The above exquisite passage from the ‘*Winter’s Tale*’ has been the subject of much ignorant criticism. Dr. Johnson accused the author of mistaking Juno for Pallas, on the ground that the latter was the “goddess of blue eyes.” Mr. Ellacombe, in his elaborate treatise on ‘*Plant Lore in Shake-speare*,’ says that “in all the passages in which Shake-speare names the violet he alludes to the purple violet.” This is a misapprehension. Bacon enables us to set the matter aright; for he tells us that it is the white variety which is the sweetest, and this, being slightly tinged or veined with purple, as eyelids are, is the one, therefore, that justifies the comparison in the text.

Mr. Ellacombe adds that the dramatist was evidently “very fond” of this flower: he was so, indeed; for in a letter to Lord Treasurer Cranfield, Bacon expressed the pleasure he should soon take in visiting his Lordship and “gathering violets” in his garden.

25

THE WORLD’S MUCK

“He looked upon things precious
as they were
The common muck of the world.”

Coriolanus, ii. 2 (1623).

“Money is like muck, not good
except it be spread upon the earth.”
— *Essay of Seditions* (1625).

Bacon made use of this simile three times in the course of his life: in a letter to King James; in one of his Apothegms, where he credited it to an associate in Gray’s Inn; and, lastly, in the revised version of his ‘*Essay of Seditions*.’ Dr.

R. M. Theobald, to whom we are indebted for this parallelism, remarks that the "annotators of 'Coriolanus' have not yet found out what Shakespeare meant by the 'common muck of the world.'"

We group together several parallelisms under the head of Love.

26

LOVE, A MADNESS

From Shakespeare

From Bacon

"Love is merely [wholly] a madness."

"Transported to the mad degree of love." — *Essay of Love* (1625).

As You Like It, iii. 2 (1623).

27

LOVE IS FOLLY

"By love, the young and tender wit
Is turn'd to folly."

"Love is the child of folly." —
Essay of Love (1612).

Two Gentlemen of Verona, i. 1
(1623).

28

STRONG CHARACTERS NOT GIVEN TO LOVE

"Believe not that the dribbling
dart of love

"Great spirits and great business
do keep out this weak passion." —

Can pierce a complete bosom." —

Ibid.

Measure for Measure, i. 4 (1623).

29

LOVE FATAL TO WORLDLY SUCCESS

"It has
Made me neglect my studies, lose
my time,

"Whosoever esteemeth too much
of amorous affection quitteth both
riches and wisdom." — *Ibid.*

War with good counsel, set the
world at naught."

"All who, like Paris, prefer
beauty, quit, like Paris, wisdom
and power." — *De Augmentis* (1622).

Two Gentlemen of Verona, i. 1
(1623).

30

LOVE CREEPS BEFORE IT GOES

"Love
Will creep in service where it cannot go."
not go."

"Love must creep in service
where it cannot go." — *Letter to
King James.*

Ibid., iv. 2 (1623).

The letter was written in 1610, but not published till long after Bacon's death. The proverb appeared in one of the Shake-speare plays, in print for the first time in 1623.

31

MODERATE LOVE

From Shake-speare

From Bacon

"Love moderately ; long love doth
so."

"Love me little ; love me long."
— *Promus* (1594-96).

Romeo and Juliet, ii. 6 (1599).

32

LOVE AND WISDOM INCOMPATIBLE

"To be wise and love
Exceeds man's might ; that dwells
with gods above."

Troilus and Cressida, iii. 2 (1609).

"It is not granted man to love
and be wise." — *Advancement of
Learning* (1603-5).

It was Publilius Syrus, a Roman mimographer of the time of Julius Cæsar, who said that "it is scarcely possible for a god to love and be wise." Bacon and the author of the Plays both quote the saying approvingly, but both also change its application (as above) *from gods to men*.

33

LANGUAGE OF LOVE HYPERBOLICAL

"When we vow to weep, live
in fire, eat rocks, tame tigers, —
this is the monstrosity of love." —
Ibid., iii. 2.

"Woo in rhyme, like a blind Har-
per's song,
Taffeta phrases, silken terms pre-
cise,
Three-pil'd hyperboles."

Love's Labor's Lost, v. 2 (1598).

"*Cleopatra*. If it be love indeed,
tell me how much.

Anthony. There's beggary in the
love that can be reckon'd.

"Speaking in a perpetual hyper-
bole is comely in nothing but love."
— *Essay of Love* (1612).

Cleo. I'll set a bourn how far to
be loved.

Ant. Then must thou needs find
out new heaven, and new
earth."

Anthony and Cleopatra, i. (1623).

34

UNRECIPROCATED LOVE TREATED WITH CONTEMPT

From Shake-speare

From Bacon

"In revenge of my contempt of
love."

Two Gentlemen of Verona, ii. 4
(1623).

"It is a true rule that Love is
ever rewarded either with the reci-
proque or with an inward and secret
contempt." — *Essay of Love* (1612).

35

LOVE BEWITCHES

"Now Romeo is beloved and loves
again,

Alike bewitched by the charm of
looks."

Romeo and Juliet, i. Chorus
(1599).

"There be none of the affections,
which have been noted to fascinate
or bewitch, but Love and Envy." —
Essay of Envy (1625).

"All the charms of love!
Let witchcraft join with beauty!"

Anthony and Cleopatra, ii. 1
(1623).

36

SOLDIERS GIVEN TO LOVE

"We are soldiers,

And may that soldier a mere re-
creant prove

That means not, hath not, or is not
in love."

Troilus and Cressida, i. 3 (1609).

"I know not how, but martial
men are given to love." — *Essay of
Love* (1625).

This passage from Bacon's *Essay* was quoted by Lord Tennyson to prove that Bacon, owing to his peculiar sentiments on love, could not have written the plays of Shake-speare. And yet here is the identical sentiment in 'Troilus and Cressida.'

37

LOVE HOSTILE TO FORTUNE

*From Shake-speare**From Bacon*

“We have kiss’d away
Kingdoms and provinces.”

“Love troubleth men’s fortunes.” — *Ibid.*

Anthony and Cleopatra, iii. 8
(1623).

These twenty-eight passages on Love cited above, and many more of the same kind that might be cited, plainly show that the two authors were in exact accord on the subject. This fact, indeed, is not without recognition among intelligent commentators. For example :

“In ‘Venus and Adonis,’ the goddess, after the death of her favorite, utters a curse upon love which contains in the germ, as it were, the whole development of the subject as Shakespeare has unfolded it in the series of his dramas.” — *Gervinus*.

It has been asserted by several writers that Queen Elizabeth withdrew her countenance from Bacon because of her aversion to his sentiments on love, as expressed in his famous essay. The essay was not written till nine years after the Queen’s death.

38

DIVINATION

From Bacon :

“By natural divination we mean that the mind has of its own essential power some pre-notion of things to come. This appears mostly (1) in sleep ; (2) in ecstasies ; (3) near death ; (4) more rarely, in waking apprehensions ; and (5) . . . from the foreknowledge of God and the spirits.” — *De Augmentis* (1622).

From Shake-speare :

1. In sleep :

“*King Richard* [*narrating a dream*].

Methought the souls of all that I had murder’d
Came to my tent ; and every one did threat
To-morrow’s vengeance on the head of Richard.”

" *Richmond* [also narrating a dream].

Methought their souls, whose bodies Richard murder'd,
Came to my tent, and cried on victory."

Richard III., v. 3 (1597).

2. In ecstasy:

" *Queen* [to *Hamlet*, who sees his father's ghost].

This is the very coinage of your brain;
This bodiless creation ecstasy is very cunning in."

Hamlet, iii. 4 (1604).

3. Near death :

" *King Henry* [to his executioner]

Thus I prophesy, that many a thousand,
Which now mistrust no parcel of my fear,
And many an old man's sigh, and many a widow's,
And many an orphan's water-standing eye —
Men for their sons, wives for their husbands,
And orphans for their parents' timeless death —
Shall rue the hour that ever thou wast born."

3 Henry VI., v. 6 (1595).

4. In waking apprehensions :

" *Macbeth*. Methought I heard a voice cry, 'Sleep no more,
Macbeth does murder sleep.' . . .

Lady Macbeth. What do you mean ?

Macb. Still it cried, 'Sleep no more,' to all the house ;
Glamis hath murder'd sleep, and therefore Cawdor
Shall sleep no more; Macbeth shall sleep no more."

Macbeth, ii. 2 (1623).

5. From foreknowledge of spirits :

" *King* [to *Hamlet*]. Prepare thyself ;

The bark is ready, and the wind at help ;
The associates tend, and everything is bent
For England.

Hamlet. For England !

King. Ay, Hamlet.

Ham. Good.

King. So it is, if you knew'st our purposes.

Ham. I see a cherub that sees them."¹

Hamlet, iv. 3 (1604).

¹ Col. H. L. Moore of Lawrence, Kansas, in the *Journal of the Bacon Society*, i. 187. Colonel Moore is an exceptionally keen and able critic.

Here we have a perfect illustration of each one of the five kinds of divination mentioned by Bacon.

39

OPIATES

From Shake-speare

"Not (1) poppy, nor (3) mandragora,
Nor all the drowsy syrups of the world
Shall ever medicine to that sweet sleep

Which thou ow'dst yesterday."

Othello, iii. 3 (1622).

"*Cleo*. Give me to drink (3) mandragora.

Char. Why, madame?

Cleo. That I might sleep out this great gap of time

My Anthony is away."

Anthony and Cleopatra, i. 5 (1623).

"Upon my secure hour thy uncle stole,

With juice of cursed (2) hebenon [henbane] in a vial,

And in the porches of mine ear did pour

The leperous distillment."

Hamlet, i. 5 (1603).

From Bacon

"Simple opiates are . . . (1) the plant and seed of the poppy, (2) henbane, (3) mandragora. . . ."
— *Natural History* (1622-25).

Both authors evidently made a study of anæsthetics: Bacon, for his *Natural History*, which was not published until after his death and which, therefore, could not have been the source of Shake-speare's knowledge of the subject; and Shake-speare, from time to time for several of the Plays, exact dates unknown. Bacon's study was of course original, for he mentions many opiates not found in Shake-speare.

The two authors, still hand in hand as it were, pursued the inquiry farther; they investigated not only artificial

methods of inducing sleep, but also those that cause death to be painless. Under this head Bacon specifies three, two of which are given by Shake-speare. Indeed, the dramatist makes one of his characters (Cleopatra) an avowed specialist (as Bacon was) in this singular branch of science, thus:

40

PAINLESS DEATH

From Shake-speare

"Bring down the devil, for he must
not die

So sweet a death as hanging."

Titus Andronicus, v. 1 (1600).

"Hast thou the pretty worm of
Nilus there,

That kills and pains not?"

Anthony and Cleopatra, v. 2 (1623).

"She [Cleopatra] hath pursued
conclusions infinite

Of easy ways to die."

Ibid.

From Bacon

"A man who was banged and afterwards resuscitated, on being asked what he had suffered said that he felt no pain." — *History of Life and Death* (1623).

"The death that is most without pain hath been noted to be upon taking a potion of hemlock. . . . The poison of the asp, that Cleopatra used, hath some affinity with it."

Ibid.

The passage quoted above from 'Hamlet' was doubtless suggested by what Pliny says of hebenon or henbane; namely, that it is a dangerous poison, especially when "injected into the ear." Pliny was not translated into English until fifteen years at least after the play of 'Hamlet' was first drafted.

41

RECOGNITION OF FRIENDS

"I have surely seen him;

His favour is familiar to me; Boy,
Thou hast look'd thyself into my
grace,

And art mine own. I know not
why, nor wherefore."

Cymbeline, v. 5 (1623).

"It is mentioned in some stories that where children have been exposed, or taken away young from their parents, and afterward have been brought into their parents' presence, the parents, though they have not known them, have felt a secret joy or other alteration thereupon." — *Natural History* (1622-25).

In the above passage from Shake-speare, it is Imogen who comes disguised after a long separation into her father's presence, producing upon him the effect noted in the play and described by Bacon.

42

TERRESTRIAL GRAVITY

From Shake-speare

"As the very centre of the earth,
Drawing all things to it."

Troilus and Cressida, iv. 2
(1609).

"I'll believe as soon
This whole earth may be bor'd, and
that the moon
May through the centre creep."
Midsummer-Night's Dream, iii. 2
(1600).

From Bacon

"Bodies fall towards the centre
of the earth." — *Union of the
Kingdoms* (1603).

"The ancients added the math-
ematical fancy that heavy bodies
would adhere to the centre of the
earth, even if the earth were bored
through." — *History of Heavy and
Light* (1623).

The opinion that, if a hole were bored through the earth, bodies falling into it from either end would stop at the centre, or as near the centre as possible, was elaborated by Erasmus, thus :

"*Curio.* If any god should bore through the centre of the earth, quite down to the antipodes in a perpendicular line, and a stone were let fall into it, whither would it go ?

Alphius. To the centre of the earth ; there all heavy bodies rest.

Cur. What if the antipodes should let fall a stone on their side ?

Alp. Then one stone would meet the other about at the centre and stop there.

Cur. But what if by the vehemence of its motion the stone should pass beyond the centre ?

Alp. It would return to the centre again, just as, when thrown up into the air, it returns again to the earth.

Cur. But suppose any one should bore through the earth, but not through the centre itself, as, for instance, one hundred furlongs distant on one side from it, where would a stone fall then ?

Alp. It would go straight to a point opposite the centre and rest there, and at the left hand of the hole if the centre were at the left."

Familiar Colloquies.

The 'Familiar Colloquies' was first printed in Latin (as already stated) in 1519, but not translated into English until 1671. Bacon is known to have become thoroughly acquainted with the Latin works of Erasmus as early as 1594.¹

43

KING JAMES AND SCOTLAND

From Shakespeare

"The body is with the king, but the king is not with the body." — *Hamlet*, iv. 3 (1604).

From Bacon

"Although his body-politic of King of England and his body-politic of King of Scotland be several and distinct, yet his natural person, which is one, hath an operation upon both and createth a privy between them." — *Speech in Court* (1608).

The passage quoted above from 'Hamlet' seems to have grown out of the new relations then existing between Scotland and the King. James had left Scotland the year before (1603), but he claimed that, though separated in person from its body-politic, he was still united with it as closely as ever. "I am the head; it is my body," said he, in his first address to the English parliament. Bacon became at once a strenuous advocate of the political union of the two kingdoms, one of his arguments being that, although the King in his natural body was not with the body-politic of Scotland, yet the body-politic of Scotland was still with him.²

¹ Bacon seems to have caught a glimpse of one of the laws of gravity, — namely, that attraction is in proportion to mass, — for he asserted that while six men might be required to move a certain stone at the surface of the earth, two could easily move the same stone at the bottom of a mine; the difference in weight being due, of course, to the counteraction of a part of the earth's mass, where the stone is beneath the surface. Indeed, he finally rejected the common opinion that bodies are always drawn toward the centre of the earth (a mathematical point, as he called it), because, he said, bodies can be attracted only by bodies, and not by place. Had he known the other law, discovered by Newton, that attraction is in inverse ratio to the square of the distance, he would have seen his mistake in regard to the stone.

² See *Dr. Robert M. Theobald in Journal of Bacon Society.*

44

POETRY, A PLANT WITHOUT SEED

From Shake-speare

"Our poesie is as a gum which oozes
From whence 't is nourished."

Timon of Athens, i. 1 (1623).

From Bacon

"Poesy is a plant that cometh
of the lust of the earth, without a
formal seed."—*Advancement of
Learning* (1603-5).

A remarkable definition of poetry, given by Bacon eighteen years before it appeared in any form in Shake-speare. 'Timon of Athens' was written after Bacon's downfall in 1621.

45

WHEN WRONG IS JUSTIFIABLE

"To do a great right, do a
little wrong."

Merchant of Venice, iv. 1 (1600).

"The question is of a great deal
of good to ensue of a small in-
justice."—*Advancement of Learn-
ing* (1603-5).

46

CIRCUMLOCUTION

"*King Richard*. Stanley, what
news with you?

Stanley. None good, my liege, to
please you with the hearing,
Nor none so bad, but well may be
reported.

King Richard. Heyday, a riddle!
neither good nor bad?

What need'st thou run so many
miles about,

When thou may'st tell thy tale
the nearest way?

Once more, what news?"

King Richard III., iv. 4 (1597).

"It is strange how long some
men will lie in wait to speak some-
what they desire to say, and how
far about they will fetch."—*Essay
of Cunning* (1625).

47

OBSOLETE LAWS

From Shake-speare

"We have strict statutes and most
biting laws,
Which for these fourteen years we
have let sleep."

Measure for Measure, i. 3 (1623).

From Bacon

"It has been well said that 'no
one should be wiser than the laws;'
yet this must be understood of
waking and not of sleeping laws."

De Augmentis (1622).

In the *De Augmentis* Bacon devotes several aphorisms to the consideration of obsolete laws. He regards such laws as a source of danger in the influence which they naturally exert on the public mind regarding all law. To repeal them from time to time was the one great practical reform which he constantly urged upon the government, and it is the identical reform which the author of 'Measure for Measure' sought to illustrate and enforce in that play. Bacon advised the frequent appointment of commissions to do this work; the Duke in the play actually appoints one.

Judge Holmes calls attention to the fact that both authors make the possession of "power and place" a necessary condition to the accomplishment of this end. "Good thoughts are little better than good dreams, except they be put in act; and that cannot be without power and place," says Bacon.

"I have deliver'd to Lord Angelo,
A man of stricture and firm abstinence,
My absolute power and place here in Vienna,"

says the Duke.

48

VACUUM

"The air which, but for vacancy,
Had gone to gaze on Cleopatra
too,
And made a gap in nature."
Anthony and Cleopatra, ii. 2 (1623).

"There is no vacuum in nature,
either in space at large, or in the
pores of bodies."—*History of
Dense and Rare* (1623).

Bacon's mind was in a curious state of vacillation regarding the theory of a vacuum in nature. At first he thought that the atoms of which a body is composed must vibrate in a vacuum, as he could not otherwise conceive how bodies contract and expand. This was in 1603. In 1620, when he published the *Novum Organum*, he said he was in doubt on the subject; but three years later we find him distinctly and emphatically rejecting the theory of a vacuum, whether applied to bodies in space or to the internal constitution of bodies. It is this last state of his mind which is reflected in 'Anthony and Cleopatra' of the same date.

49

SELF-TORTURE IN PROSPECT OF DEATH

From Shakespeare

Cardinal Beaufort's Bedchamber.

The Cardinal in Bed.

"Cardinal. Bring me unto my trial when you will.

Died he not in his bed? Where should he die?

Can I make men live whe'r they will or no?

O! torture me no more, I will confess."

2 Henry VI., iii. 2 (1623).

From Bacon

"The poets in tragedies do make the most passionate lamentations, and those that fore-run final despair, to be accusing, *questioning*, and torturing of a man's self." — *Colors of Good and Evil (1597).*

Cardinal Beaufort is represented in the drama as having been accessory to the murder of Duke Humphrey, and afterwards (in the above) as "questioning and torturing" himself on the verge (forerunning) of "final despair."

50

THE NOXIOUS IN STUDIES

"The prince but studies his companions

Like a strange tongue, wherein to gain the language.

"There are neither teeth, nor stings, nor venom, nor wreaths and folds of serpents which ought not to be known. Let no man fear

'Tis needful that the most im- infection therefrom, for the sun
modest word entereth into sinks and is not
Be look'd upon and learn'd; defiled." — *Meditationes Sacrae*
which once attain'd, (1598).
Your highness knows, comes to no
further use
But to be known and hated."
2 Henry IV., iv. 4 (1600).

51

PRESUMPTION

*From Shake-speare**From Bacon*

"Most is it presumption in us,
when
The help of heaven we count the
act of men."

All's Well, ii. 1 (1623).

"There's something in 't,
More than my father's skill (which
was the greatest
Of his profession), that his good
receipt

Shall for my legacy be sanctified
By the luckiest stars of heaven."

Ibid., i. 3.

"Those that were great politi-
ques ever ascribed their successes
to their felicity, and not to their
skill or virtue." — *Advancement of
Learning* (1603-5).

"All wise men, to decline the
envy of their own virtues, use to
ascribe them to providence and
fortune." — *Essay of Fortune*
(1607-12).

Bacon refers to this act of presumption several times in his writings, and to the evil effects that flow from it. He mentions twice the case of Timotheus, the Athenian, who, "after he had, in the account he gave to the state of his government, often interlaced this speech, 'And in this Fortune had no part,' never prospered in anything he undertook afterwards."

Bacon also cites an instance of the same kind from the life of Julius Cæsar. When it was reported to Cæsar that the omens were unpropitious for his going to the Senate, he was heard to mutter,—"They will be auspicious when I will." His death immediately followed.

52

NATURE OF WOMAN

From Shake-speare

"This it is to be a peevish girl,
That flies her fortune when it
follows her."

Two Gentlemen of Verona, v. 2
(1623).

From Bacon

"Fortune has somewhat of the
nature of a woman, who, if she be
too much wooed, is commonly the
farther off." — *Advancement of
Learning* (1603-5).

53

SECOND CHOICE

"This project
Should have a back, or second, that
might hold,
If this should blast in proof."

Hamlet, iv. 7 (1604).

"A man ought to have one thing
under another, as, if he cannot
have that he seeketh in the best
degree, yet to have it in a
second." — *Advancement of Learn-
ing* (1603-5).

54

CREDITING ONE'S OWN LIE

"Who having unto truth, by tell-
ing oft,
Made such a sinner of his mem-
ory
To credit his own lie, he did
believe
He was indeed the Duke."

Tempest, i. 2 (1623).

"It was generally believed that
he was indeed Duke Richard. Nay,
himself, with long and continual
counterfeiting and with oft telling
a lie, was turned by habit almost
into the thing he seemed to be;
and from a liar into a believer." —

History of Henry VII. (1621).

A sentiment uttered by Tacitus in his *Annals*. Bacon quoted the Latin sentence containing it, in the 'Advancement of Learning' (1605), but with an entire misconception of its meaning. He then rendered it thus: "The man who easily believes rumors will as easily manufacture additions to them." Later in life, however, he seems to have gained a better insight into the passage, the true signification of which, enlarged into a proverb, is, that untruthful persons credit even their own lies. It is so given both in the 'History of Henry VII.' (1621) and in the 'Tempest' (1623). The qualification

that a lie is to be repeated many times as a condition precedent to such belief is not in Tacitus, but is peculiar alike to Bacon and to Shake-speare, as above.

"Telling oft." — SHAKE-SPEARE.

"Oft telling." — BACON.

55

APPROVAL OF ERROR

From Shake-speare

From Bacon

"What damned error, but some
sober brow
Will bless it and approve it with
a text?"

Merchant of Venice, iii. 2 (1600).

"There is scarce any passion
which has not some branch of
learning to flatter it." — *De Aug-*
mentis (1622).

56

GOOD INTENTIONS WITHOUT ACTS

"If our virtues

"What is your virtue, if you

Did not go forth of us, 't were all
alike

show it not?" — *Gray's Inn Revels*
(1595).

As if we had them not."

Measure for Measure, i. 1 (1623).

"Good thoughts . . . are little
better than good dreams, except
they be put in act." — *Essay of*
Great Place (1607-12).

57

JUPITER ASSUMING FORMS OF BEASTS

"Jupiter

"The poets tell us that Jupiter

Became a *bull* and bellow'd."

in pursuit of his loves assumed
many shapes, — a *bull*, an *eagle*, a
swan." — *Wisdom of the Ancients*
(1609).

Winter's Tale, iv. 4 (1623).

"As I slept, methought

Great Jupiter, upon his *eagle*
back'd,

Appeared to me."

Cymbeline, v. 5 (1623).

"You were also, Jupiter, a *swan*."

Merry Wives of Windsor, v. 5
(1623).

58

CÆSAR DECLINING THE CROWN

"*Brutus*. Casca, tell us what hath
chanc'd to-day that Cæsar
looks so sad.

"Cæsar did extremely affect the
name of king; and some were set
on, as he passed by, in popular

Casca. Why, there was a crown offered him ; and being offered him, he put it by with the back of his hand, thus ; and then the people fell a shouting.

acclamation to salute him king whereupon, finding the cry weak and poor he put it off thus, in a kind of jest." — *Advancement of Learning* (1603-5).

Brutus. What was the second noise for ?

Casca. Why, for that too.

Cassius. They shouted thrice ; what was the last cry for ?

Casca. Why, for that too.

Brutus. Was the crown offered him thrice ?

Casca. Ay, marry, was't, and he put it by thrice, every time gentler than other ; and at every putting by, mine honest neighbors shouted.

Cassius. Who offered him the crown ?

Casca. Why, Antony.

Brutus. Tell us the manner of it, gentle Casca.

Casca. I can as well be hanged as tell the manner of it ; it was mere foolery."

Julius Cæsar i. 2 (1623).

This account was undoubtedly taken, directly or indirectly, from Plutarch, where it is given as follows : —

"Cæsar, dressed in a triumphal robe, seated himself in a golden chair at the rostra, to view this ceremony [celebration of the Luper-calia]. Antony . . . went up and reached to Cæsar a diadem wreathed with laurel. Upon this there was a shout, but only a slight one, made by the few who were stationed there for that purpose ; but when Cæsar refused it, there was universal applause. Upon the second offer, very few, and upon the second refusal, all again, applauded. Cæsar, finding it would not take, rose up and ordered the Crown to be carried into the Capitol. Cæsar's statues were afterward found with royal diadems on their heads." — *Life of Julius Cæsar*.

North's English translation of Plutarch's 'Lives' was published in 1579; Bacon's 'Advancement of Learning' in 1605; Shakespeare's play of 'Julius Cæsar' in 1623. It is susceptible of easy proof, as Judge Holmes in his 'Authorship of Shakespeare' shows, that the narration in the play did not come directly from Plutarch, but either from the 'Advancement' or from the pen of the author of the 'Advancement.' Judge Holmes says:

"The play follows the ideas of Bacon rather than those of Plutarch, and adopts the very peculiarities of Bacon's expressions, wherein they differ from North's 'Plutarch,' as, for instance, in these :

'Cæsar refused it.' — *Plutarch*.

'He put it off thus.' — *Bacon*.

'He put it off with the back of his hand, thus.' — *Shake-speare*.

'There was a shout, but only a slight one.' — *Plutarch*.

'Finding the cry weak and poor.' — *Bacon*.

'What was that last cry for?' — *Shake-speare*.

. — *Plutarch*.

'In a kind of jest.' — *Bacon*.

'It was mere foolery.' — *Shake-speare*.

[Plutarch has nothing to correspond with these last expressions. The author of the play plainly followed Bacon.]

"Again, North's Plutarch speaks of a laurel crown having a 'royal band or diadem wreathed about it, which in old time was the ancient mark or token of a king;' in the play it is called a 'crown,' or 'one of these coronets,' but never a diadem, while in Bacon, it is the 'style and diadem of a king;' whence it would seem clear that Bacon followed Plutarch rather than the play." — *The Authorship of Shakespeare*, page 286.

In the following, the versions are substantially alike :

From Shakespeare

From Bacon

"*Decius*. The Senate have concluded

To give this day a crown to mighty Cæsar ;

"With Julius Cæsar, Decimus Brutus had obtained that interest, as he set him down, in his testament, for heir in remainder, after

If you shall send them word you
will not come,
Their minds may change. Besides,
it were a mock,
Apt to be rendered, for some one
to say,
Break up the Senate till another
time,
When Cæsar's wife shall meet with
better dreams."

Julius Cæsar, ii. 2.

his nephew. And this was the man that had power with him, to draw him forth to his death. For when Cæsar would have discharged the Senate, in regard of some ill presages, and especially a dream of Calpurnia, this man lifted him gently by the arm out of his chair, telling him he hoped he would not dismiss the Senate till his wife had dreamt a better dream." — *Essay of Friendship* (1625).

It has been noticed that the name of Cæsar's wife *Calpurnia*, and the prænomens of Brutus, *Decimus*, while given correctly in Bacon's 'Essay of Friendship,' are spelled respectively *Calphurnia* and *Decius* in the play, the inference being that the two compositions could not have proceeded from the same pen; in other words, that Bacon knew what Shakespeare did not know. The discrepancy is easily explainable. The forms found in the play were in Shakespeare's time in common use in England. The Essay was sent to the press two years after the publication of the play, through the hands of Bacon's chaplain and amanuensis, Rawley, who edited it for the press. We know this from the fact that he impressed upon it (as will be seen above) his own singular method of punctuation. Rawley was a Latin scholar, and would naturally have made the superficial corrections, alluded to, in the text.¹

A similar mistake, Bosphorus for Bosporus, has been

¹ Bacon's 'Essay of Fame,' a fragment, was published by Rawley in 1657, thirty years after Bacon's death. The following passage from it will also show Rawley's peculiar method of punctuation: —

"Julius Cæsar, took Pompey unprovided, and laid asleep his industry, and preparations, by a Fame that he cunningly gave out; How Cæsar's own soldiers loved him not; and being wearied with the wars, and laden with the spoils of Gaul, would forsake him, as soon as he came into Italy. Livia, settled all things, for the succession, of her son Tiberius, by continually giving out, that her husband Augustus, was upon recovery, and amendment."

handed down to the present time, even through the scholarly pages of Gibbon.

59

DEFORMITY OF RICHARD III

From Shake-speare

"*Gloucester*. I, that am not
shaped for sportive tricks,
Nor made to court an amorous
looking-glass ;
I, that am rudely stamp'd, and
want love's majesty
To strut before a wanton ambling
nymph ;
I, that am curtail'd of this fair pro-
portion,
Cheated of feature by dissembling
nature,
Deform'd, unfinish'd, sent before
my time
Into this breathing world, scarce
half made up,
And that so lamely and unfashion-
able
That dogs bark at me as I halt by
them ;
Why, I, in this weak piping time
of peace,
Have no delight to pass away the
time,
Unless to see my shadow in the sun
And descant on mine own deform-
ity ;
And therefore, since I cannot prove
a lover,
To entertain these fair well-spoken
days,
I am determined to prove a villain.
Plots have I laid, inductions dan-
gerous,
By drunken prophesies, libels, and
dreams,

From Bacon

"Deformed persons are com-
monly even with nature ; for as
nature hath done ill by them, so
do they by nature ; being for the
most part (as the scripture saith)
void of natural affection ; and so
they have their revenge of nature."
— *Essay of Deformity* (1607-12).

"Deformed persons seek to
rescue themselves from scorn by
malice." — *De Augmentis* (1622).

To set my brother Clarence and
the King
In deadly hate."

Richard III., i. 1 (1597).

Richard III. is said to have been deformed, one of his shoulders being somewhat higher than the other. The defect, however, was scarcely noticeable, and yet Shake-speare, following and enlarging upon Holinshed, tells us it was so marked that dogs in the street barked at the figure as it passed. But this exaggeration had a definite purpose. The play was written to show the natural connection between deformity in body and deformity in mind, the two being in the relation, as Bacon says, of cause and effect. Accordingly we have in Richard a monster "born before his time," "born with teeth," "unfinished," a "bottled spider," a "foul bunch-back'd toad." He is also (in strict accordance with Bacon's theory), "void of natural affection;" for he murders his wife, his brother Clarence, and his two young nephews in the Tower; and he died with his mother's curse on his soul.¹

In the play of 'Henry VI.,' this relationship between mind and body in the case of Richard III. is still more clearly expressed:

"*Gloucester.* Since the heavens have shaped my body so,
Let hell make crook'd my mind to answer it."

3 Henry VI., v. 6.

¹ "The deformity could scarcely have been very marked in one who performed such feats upon the battlefield, nor does it appear distinctly in any contemporary portrait, though there are not a few. Of these several are of the same type, and perhaps by the same artist, as those in the royal collection at Windsor and the National Portrait Gallery. They exhibit an anxious-looking face, with features capable, no doubt, of very varied expression, but scarcely the look of transparent malice and deceit attributed to him by Polydore Vergil, or the warlike, hard-favored visage with which he is credited by Sir Thomas More."—*Dictionary of National Biography.*"

The same criticism applies to Holinshed. Authorities differ even as to which shoulder was the higher.

HARMONY OF THE SPHERES

From Shake-speare

"*Launcelot*. Sit, Jessica; look how
 the floor of heaven
 Is thick inlaid with patines of
 bright gold;
 There 's not the smallest orb which
 thou behold'st
 But in his motion like an angel
 sings,
 Still quiring to the young-eyed
 Cherubins;
 Such harmony is in immortal
 souls;
 But, whilst this muddy vesture of
 decay
 Doth grossly close it in, we can-
 not hear it."

Merchant of Venice, v. 1 (1600).

From Bacon

"It was Plato's opinion that all knowledge is but remembrance, and that the mind of man by nature knoweth all things, and hath but her own native and original motions (which by the strangeness and darkness of this tabernacle of the body are sequestered) again revived." — *Advancement of Learning* (1603-5).

"The pipe of seven reeds [borne by Pan] plainly denotes the harmony and consent of things, caused by the motion of the seven planets. . . . If there be any lesser planets which are not visible, or any greater change in the heavens (as in some superlunary comets), it seems they are as pipes either entirely mute or vocal only for a season; inasmuch as their influences either do not approach so low as ourselves, or do not long interrupt the harmony of the seven pipes of Pan." — *De Augmentis* (1622).

It is the integument of our bodies, Shakespeare says in effect, that prevents our perceiving the harmonious motions of the stars; it is also the integument of our bodies, says Bacon, that shuts out from our memory those motions of the spirit which we had in a previous state of existence. Bacon deliberately used here the word *motion* to describe what it is that the body excludes; but editors of his works, even including Mr. Spedding, have ignorantly substituted for it the word *notion*. The parallel passage in the play justifies us in

restoring the original text. In Bacon's philosophy discord and concord are natural results of motion.

Indeed, both authors make occasional use of the word *motion* in a very peculiar philosophical sense, applying it, as occasion may require and to the despair of commentators, to every possible impulse or movement, mental and physical, in the whole realm of created things.

In Bacon :

"The light of nature consisteth in the motions [that is, intuitions] of the mind and the reports of the senses." — *Advancement of Learning*.

Motions changed to notions by modern editors.

In Shake-speare :

"Yet in the number I do know but one
That, unassailable, holds on his rank,
Unshak'd of motion."

Julius Cæsar, iii. 1.

"Read, Unshak'd of notion." — UPTON'S *Critical Observations on Shakespeare*, p. 229.

"The reasons of our state I cannot yield,
But like a common and an outward man,
That the great figure of a council frames
By self-unable motion."

All's Well, iii. 1.

"Read notion ; that is, from his own ideas. A printer might easily mistake motion for notion." — *Prebendary Upton*, p. 230.

61

THE WIND, A BROOM

From Shake-speare

From Bacon

"*Puck*. I am sent with broom
before,
To sweep the dust behind the
door."

"To the earth the winds are
brooms ; they sweep and cleanse
it." — *History of the Winds* (1622).

Midsummer-Night's Dream, v. 1
(1600).

Puck is one of the ærial spirits personified in 'Midsummer-Night's Dream.' He represents the winds.

62

PATIENCE

From Shake-speare

"You are so fretful, you cannot
live long."

1 Henry IV, 3 (1598).

From Bacon

"To live long, one must be
patient." — *Promus* (1594-6).

63

REFLECTION OF VIRTUE

"Man feels not what he owes, but
by reflection ;

As when his virtues, aiming upon
others,

Heat them, and they retort that
heat again

To the first givers."

Troilus and Cressida, iii. 3 (1609).

"Virtue is as an heat which is
doubled by reflection." — *Colors
of Good and Evil* (1597).

64

WORLD ON WHEELS

"The world on wheels."

Two Gentlemen of Verona, iii. 1
(1623).

"The third part [of the world] then
is drunk ; would it were all,

That it might go on wheels."

Anthony and Cleopatra, ii. 7 (1623).

"The world runs on wheels." —
Promus (1594-96).

65

DEATH-BED UTTERANCES

"The tongues of dying men
Enforce attention, like deep har-
mony."

Richard II, ii. 1 (1597).

"The words which men speak
at their death, like the song of the
dying swan, have a wonderful
effect upon men's minds." — *Wis-
dom of the Ancients* (1609).

Diomedes, having wounded Venus in battle, was put to death for impiety, and his followers were changed into swans, "a bird," says Bacon, "which at the approach of

its own death utters a sweet and plaintive sound." This myth is several times referred to in the Plays:

"If he lose, he makes a swan-like end,
Fading in music."

Merchant of Venice, iii. 2.

It is in the comparison, however, between the speech of dying men and the notes of a dying swan, or "deep harmony," that this extraordinary parallelism exists.

66

RELIGIOUS PERSECUTION

From Shake-speare

From Bacon

"It is an heretic that makes the
fire,

Not she which burns in 't."

Winter's Tale, ii. 3 (1623).

"We may not take up the third sword (which is Mahomet's) . . . to propagate religion by wars or by sanguinary persecutions; . . . or descend to the cruel and execrable actions of murdering princes, butchery of people, and subversion of states and governments. Surely this is to bring down the Holy Ghost, not in the likeness of a dove, but in the shape of a vulture." — *Essay of Unity of Religion* (1612).

This, in an age of almost universal intolerance, is a marked agreement of opinion in favor of religious liberty. It was also of the same date, the play being first heard of in 1611, and the essay in 1612.

67

DIVINITY IN CHANCE

"Our indiscretion sometimes serves
us well,

When our dear plots do pall; and
that should teach us,

"Oh, what divinity there is in
chance! Accident is many times
more subtle than foresight." — *Advancement of Learning* (1603-5).

There 's a divinity that shapes our
ends,

Rough hew them how we will."

Hamlet, v. 2 (1604).

68

SUITS

From Shake-speare

"Being perfected how to grant
suits,

How to deny them, whom to ad-
vance, and whom

To trash for overtopping."

Tempest, i. 2 (1623).

From Bacon

"To grant all suits were to undo
yourself or your people; to deny
all suits were to see never a con-
tented face; . . . as your Majesty
bath of late won hearts by depress-
ing, you should in this lose no
hearts by advancing." — *Letter to
King James* ¹ (1620).

"There is use also of ambitious
men in pulling down the greatness
of any subject that overtops."

Essay of Ambition (1625).

69

MISQUOTING ARISTOTLE

"Young men, whom Aristotle
thought

Unfit to hear moral philosophy."

Troilus and Cressida, ii. 2

(1609).

"Is not the opinion of Aristotle
worthy to be regarded wherein he
saith that young men are no fit
auditors of moral philosophy?" —

Advancement of Learning (1603-5).

It was *political* philosophy that Aristotle referred to.

"Διὸ τῆς πολιτικῆς οὐκ ἔστιν οἰκεῖος ἀκροατῆς ὁ νέος."

Nicomachean Ethics, i. 3.

This error doubtless originated with Erasmus, with whose
works Bacon was thoroughly acquainted. It is found in

¹ Quoted by Theron S. E. Dixon in his admirable work entitled 'Francis Bacon and his Shakespeare' (1895), p. 36. We should be doing our readers great injustice not to call their attention to this author's masterly analysis of the drama of 'Julius Cæsar.' All intelligent lovers of Shake-speare will mourn Mr. Dixon's untimely death in 1898. He was a lawyer of uncommon ability and worth.

the 'Familiar Colloquies,' first published in Latin in 1519, but not translated into English until 1671, or sixty-two years after the date of the play. Erasmus wrote :

"*Velut irrepens in animos adolescentium quos recte scripsit Aristoteles inidoneus ethicæ philosophiæ*" (young persons whom Aristotle accounted not to be fit auditors of moral philosophy).

Following is a group of parallelisms on the subtle connection between Secrecy and Trust.

70

SILENCE INDUCING TRUST

From Shake-speare

From Bacon

"Your silence,
Cunning in dumbness, from my
weakness draws
My very soul of counsel."

"Secrecy induceth trust and
inwardness." — *Advancement of
Learning* (1603-5).

Troilus and Cressida, iii. 2 (1609).

In the second edition of the 'Advancement' (*De Augmentis*), Bacon rewrote the above sentence thus:

"Taciturnity induceth trust, so that men like to deposit their secrets there."

Again :

"The silent man hears everything, for everything can be safely communicated to him."

71

BLABBING

"See, we fools !
Why have I blabb'd ? Who shall
be true to us,
When we are so unsecret to
ourselves ?"

"The secret man heareth many
confessions ; for who will open
himself to a blab ?" — *Essay of
Simulation* (1625).

Troilus and Cressida, iii. 2 (1609).

72

INDISCRETION

From Shake-speare

"Sweet, bid me hold my tongue,
For in this rapture I shall surely
speak
The thing I shall repent."

Troilus and Cressida, iii. 2
(1609).

From Bacon

"Experience sheweth that there
are few men so true to themselves
and so settled but that, sometimes
upon heat, sometimes upon bra-
very, sometimes upon kindness,
sometimes upon trouble of mind
and weakness, they open them-
selves." — *Advancement of Learn-
ing* (1603-5).

It will be noticed that this train of thought, abstruse and peculiar, appears in the 'Advancement of Learning' (1605), 'Troilus and Cressida' (1609), *De Augmentis* (1622), and the Essays (1625).

73

INVITING CONFIDENCES

"Perchance, my lord, I show more
craft than love,
And fell so roundly to a large con-
fession
To angle for your thoughts."
Troilus and Cressida, iii. 2 (1609).

"Liberty of speech inviteth and
provoketh liberty [in others], and
so bringeth much to a man's knowl-
edge." — *Advancement of Learning*
(1603-5).

This is a variation of the same theme as above (secrecy and trust). Bacon thus reverts to it in the *De Augmentis*:

"The second [rule] is to keep a discreet temper and mediocrity both in liberty of speech and in secrecy; in most cases using liberty, but secrecy when the occasion requires it."

Even this variation duly appears in both authors.

74

A SPANISH PROVERB

"Your bait of falsehood takes this
carp of truth."
Hamlet, ii. 1 (1604).

"It is a good shrewd proverb of
the Spaniard, 'Tell a lie and find
a truth.'" — *Essay of Simulation
and Dissimulation* (1625).

75

BEHAVIOR, A GARMENT

From Shake-speare

"How oddly he is suited! I think he bought his doublet in Italy, his round hose in France, his bonnet in Germany, and his behaviour everywhere."

Merchant of Venice, i. 2 (1600).

From Bacon

"Behaviour is but a garment."
— *Letter to Rutland* (1596).

In the play behavior is regarded as a part of one's apparel or *suit*, concerning which Bacon wrote at greater length in the 'Advancement':

"Behaviour seemeth to me as a garment of the mind, and to have the conditions of a garment. For it ought to be made in fashion; it ought not to be too curious; it ought to be shaped so as to set forth any good making of the mind and hide any deformity; and above all, it ought not to be too straight or restrained for exercise or motion." — *Book ii.*

76

ROBIN GOODFELLOW

"You are that shrewd and knavish
sprite
Call'd Robin Goodfellow; are not
you he
That frights the maidens of the
villagery,
Skim milk, and sometimes labor in
the quern?"

Midsummer-Night's Dream, ii. 1
(1600).

"Sir Fulke Greville would say merrily of himself, that he was like Robin Goodfellow, for when maids spilt the milk-can, or kept any racket, they would lay it upon Robin." — *Apothegms* (1624).

77

FEAR OF DEATH

"Of all the wonders that I yet
have heard,
It seems to me most strange that
men should fear [death];

"I do wonder at the Stoics, that accounted themselves to hold the masculine virtues, esteeming other sects delicate, tender and effemi-

Seeing that death, a necessary end,
Will come when it will come."

Julius Cæsar, ii. 2 (1623).

nate, they should urge and advise
men to the meditation of death.
Was not this to increase the fear of
death, which they professed to as-
suage?... Ought they not to have
taught men to die as if they should
live, and not to live as though
they continually should die. More
manfully thought the voluptuous
sect that counted it as one of the
ordinary works of nature." — *Essex*
Device (c. 1592).

78

EARLY AND LATE

From Shake-speare

From Bacon

"It is so very very late
That we may call it early."

"It is not now late, but early."
— *Essay of Death* (posthumous).

Romeo and Juliet, iii. 4 (1597).

Both authors seem to have taken special delight in this
curious play upon the words *early* and *late* as applied to the
hours after midnight. In 'Twelfth Night' Shakespeare says:

"To be up after midnight and to go to bed then, is early." — ii. 3.

Again, in 'Romeo and Juliet':

"Is she not down so late, or up so early?" — iii. 5.

So, also, in the 'Promus,' written almost simultaneously
with 'Romeo and Juliet,' we find this double entry:

"Late rising,
Early rising."

79

FEAR

"So full of artless jealousy is guilt,
It spills itself in fearing to be
spilt."

Hamlet, iv. 5 (1604).

"Nothing is fearful but fear it-
self." — *Letter to Rutland* (1596).

"Nothing is to be feared but fear
itself." — *Essex Device* (c. 1592).

The principle of this grand aphorism in 'Hamlet' is expressed many times in Bacon's prose writings, that fear is the most terrible foe of mankind.

"Nothing is terrible but fear." — *De Augmentis*.

"Fears make devils of cherubins." — *Troilus and Cressida*.

"Of all base passions, fear is most accursed." — *1 Henry VI*.

In 'Hamlet,' as above, the sentiment is applied to the extreme case of a criminal. The germ of the thought is in Virgil, who tells us that to become exempt from all fear one must know the causes of things, and that such knowledge is happiness.

Our attention was first called to this aphorism by the Rev. William R. Alger of Boston, one of the keenest intellects New England has produced.

80

FEAR OF LOSS

From Shake-speare

"I cannot choose
But weep to have that which I
fear to lose."

Sonnet 64 (1609).

From Bacon

"To abstain from the use of a thing that you may not feel a want of it; to shun the want that you may not fear the loss of it, are the precautions of pusillanimity and cowardice." — *Advancement of Learning* (1603-5).

"I will not use because I will not desire. I will not desire because I will not fear to want." — *Essex Device* (c. 1592).

The sentiment, which Bacon condemns and which Shake-speare confesses as a weakness, that men cannot properly take pleasure in anything because in the mutability of human affairs they must be in constant anticipation of its loss, is thus re-stated in the second edition of the 'Advancement' (1623):

"Do we not often see minds so constituted as to take great delight in present pleasures and yet endure the loss of those

pleasures with equanimity? Hence the advice of philosophers — ‘Enjoy not, that you may not desire; desire not, that you may not fear’ — is pusillanimous and cowardly.”

The same sentiment is in Plutarch:

“To neglect the procuring of what is necessary or convenient in life for fear of losing it, would be acting a very mean and absurd part; by the same rule a man might refuse the enjoyment of riches or honor or wisdom, because it is possible for him to be deprived of them.” — *Life of Solon*.

81

A LETTER TRICK

From Shake-speare

From Bacon

[*Reading a letter.*]

“Edmund. If this letter speed,
And my good intention thrive,
Edmund the base
Shall top the legitimate.

Enter Gloster.

Glo. Edmund, how now? What news?

Edm. So please your lordship, none. [*Putting up the letter.*]

Glo. Why so earnestly seek you to put up that letter?

Edm. I know no news, my lord.

Glo. What paper were you reading?

Edm. Nothing, my lord.

Glo. No? What needed, then, that terrible dispatch into your pocket?” — *King Lear*, i. 2 (1608).

Some procure themselves to be surprised at such times as it is like[ly] the party they work upon will suddenly come upon them; and to be found with a letter in their hand, to the end they may be apposed [questioned] of those things which of themselves they are desirous to utter.” — *Essay of Cunning* (1625).

“With much affected reluctance Edmund gives up the letter, which contains a proposition to put Gloster to death.” — RUGGLES’ *Plays of Shakespeare*, 196.¹

¹ Mr. Henry J. Ruggles’ work, ‘The Plays of Shakespeare, Founded on Literary Forms’ (Boston, Houghton, Mifflin, & Co., 1895), from which we have taken some excellent parallelisms, is one of the most valuable ever written in Shakespearean criticism. It is the product of twenty years’ study by a trained jurist.

82

MATERIALITY OF HEAT

From Shake-speare

"One heat another heat expels.
As one nail by strength drives out
another."

Two Gentlemen of Verona, ii. 4
(1623).

"One fire drives out one fire; one
nail, one nail."

Coriolanus, iv. 7 (1623).

From Bacon

"When two heats differ much
in degree, one destroys the other."

— *De Principiis atque Originibus*
(date unknown).

"Flame doth not mingle with
flame, but remaineth contiguous."

— *Advancement of Learning* (1603-
5).

83

DRIVING NAILS

"One nail by strength drives out
another."

Ibid.

"To drive out a nail with a
nail." — *Promus* (1594-96).

84

STEP-MOTHERS

"You shall not find me, daughter,
After the slander of most step-
mothers,
Evil-ey'd unto you."

Cymbeline, i. 2 (1623).

"His Majesty hath commanded
special care to be taken in the
choice of persons to whom wards
be committed, . . . to no greedy
persons, no step-mothers." —
Declaration for the Master of the
Wards (1612).

85

CIRCULATION OF THE BLOOD

"Both of Galen and Paracelsus."

All's Well, ii. 3 (1623).

"He has no more knowledge in
Hippocrates and Galen." — *Merry*
Wives of Windsor, iii. 1 (1623).

"I have read the cause of his ef-
fects in Galen."

2 Henry IV., i. 1 (1600).

"The most sovereign prescrip-
tion in Galen is empiricute." —
Coriolanus, ii. 1 (1623).

"I ever liked the Galenists, that
deal with good compositions, and
not the Paracelsians, that deal with
these fine separations." — *Letter to*
Cecil (1595).

Shake-speare's conception of the circulation of the blood, as well as Bacon's, was that held by scientific medical schools before the time of Servetus; it was such as had been taught by Hippocrates, Galen, and Paracelsus, namely, that the blood ebbs and flows between the heart and the extremities of the body, not by a circuitous motion (outward by the arteries and back by the veins), but to and fro, or up and down, by each route independently. This corresponds to the description of the process given in 'King John':

"Melancholy
Had baked thy blood and made it heavy-thick,
Which else runs tickling up and down the veins." — iii. 3.

Neither in Bacon's writings nor in the plays do we find any mention of Servetus or Harvey, but frequent references to Hippocrates, Galen, and Paracelsus in both.

"Of the different functions of the arteries and veins Shakespeare does not seem to have had any knowledge." [Nor did Bacon.] — ELZE'S *Life of William Shakespeare*, p. 400.

Judge Holmes calls attention to a still closer parallelism under this head, as follows:

86

HUMOR AND THE VITAL SPIRIT

From Shake-speare

"Through all thy veins shall run
A cold and drowsy humor, which
shall seize
Each vital spirit."

Romeo and Juliet, iv. 1 (1597).

From Bacon

"It was a pestilent fever, but, as
it seemeth, not seated in the veins
or humors; only a malign vapor
flew to the heart and seized the
vital spirit." — *History of Henry
VII.* (1621).

Physiological science was then in its infancy, but the same peculiar conceptions of it are found in the two sets of works.

KNOWLEDGE IS REMEMBRANCE

From Shake-speare

"If there be nothing new, but that
 which is
 Hath been before, how are our
 brains beguil'd,
 Which, laboring for invention,
 bear amiss
 The second burthen of a former
 child!" *Sonnet 59* (1609).
 "No! Time, thou shalt not boast
 that I do change.
 Thy pyramids, built up with newer
 might,
 To me are nothing novel, nothing
 strange;
 They are but dressings of a former
 sight." *Sonnet 123*.

From Bacon

"It was Plato's opinion that all
 knowledge is but remembrance."—
Advancement of Learning (1603-5).
 "Salomon saith, 'There is no
 new thing upon the earth.' So that
 as Plato had an imagination, that
 all knowledge is but remembrance,
 so Salomon giveth his sentence,
 that all novelty is but oblivion."
 — *Essay of Vicissitude of Things*
 (1625).

This notion, derived from Plato, is repeatedly expressed
 both in Bacon and in Shake-speare.

CHANCES IN WAR

"Consider, sir, the chance of war;
 the day was yours by accident." —
Cymbeline, v. 5 (1623).
 "Now good or bad, 't is but the
 chance of war."
Troilus and Cressida, Prologue
 (1623).
 "Thou know'st, great son,
 The end of war 's uncertain."
Coriolanus, v. 3 (1623).

"Consider the varying chances
 of war." — *Promus* (1594-96).

CHILDREN GOVERNING PARENTS

"I have often heard him main-
 tain it to be fit that sons at perfect
 custom was that after full age the

age and fathers declined, the father should be as a ward to the son, and the son manage the revenue." — *King Lear*, i. 2 (1608).

sons should expulse their fathers and mothers out of their possessions and put them to their pension." — *Advertisement touching a Holy War* (1622).

The above passage from 'King Lear' was first printed in 1608, and the 'Advertisement touching a Holy War' in 1629, three years after Bacon's death. We know that the latter tract was composed, in the shape in which we now have it, in 1622, but various memoranda, found among Bacon's posthumous papers, show that he had made a study of the subject at different times several years earlier. The context clearly proves that this study was an original one on his part, and wholly independent of anything in 'King Lear.' Bacon's full statement is as follows :

"Let me put a feigned case (and yet antiquity makes it doubtful whether it were fiction or history) of a land of Amazons, where the whole government, public and private, yea, the militia itself, was in the hands of women. . . . And much like were the case, if you suppose a nation where the custom were, that after full age the sons should expulse their fathers and mothers out of their possessions, and put them to their pensions : for these cases, of women to govern men, sons the fathers, slaves free men, are much in the same degree ; all being total violations and perversions of the law of nature."

90

EMBLEMS

From Shake-speare

"*Prospero*. Canst thou remember
A time before we came to this cell ?

Miranda. Certainly, sir, I can.

Pros. Of anything the *image* tell
me, that

Hath kept thy remembrance."

Tempest, i. 1 (1623).

From Bacon

"Emblem reduceth conceits intellectual to images sensible, which strike the memory more." — *Advancement of Learning* (1603-5).

In the second edition of the 'Advancement' (*De Augmentis*, 1622) Bacon adds the following, to the sentence quoted above:

"An image strikes the memory more forcibly and is more easily impressed upon it than an object of the intellect; insomuch that even brutes have their memory excited by sensible impressions, never by intellectual ones. And therefore you will more easily remember the image of a hunter pursuing a hare, of an apothecary arranging his boxes, of a pedant making a speech, of a boy repeating verses from memory, of a player acting on a stage, than the mere notions of invention, disposition, elocution, memory, and action. . . . So much, therefore, for the art of retaining or keeping knowledge."

It is difficult to believe that when Prospero begged his daughter to give him the *image* of anything she might have retained in her memory of the time of their arrival on the island, the author did not have in mind the philosophical thesis on the art of memory that had been composed by Bacon ten or twelve years earlier.

91

CASTOR AND POLLUX

From Shake-speare

"*Prospero.* Hast thou, spirit,
Perform'd, to point,¹ the tempest
that I bade thee?

Ariel. To every article;
I boarded the king's ship; now on
the beak,

Now in the waist, the deck, in
every cabin,

I flam'd amazement; sometimes
I'd divide,

And burn in many places; on the
topmast,

From Bacon

"The ball of fire, called *Castor* by the ancients, that appears at sea, if it be single, prognosticates a severe storm (seeing it is *Castor*, the dead brother), which will be much more severe if the ball does not adhere to the mast, but rolls and dances about. But if there be two of them (that is, if *Pollux*, the living brother, be present), and that, too, when the storm has increased, it is reckoned a good sign.

¹ "To point" means *in every particular*.

The yards and bowsprit, would I
 flame distinctly,
 Then meet and join."

Tempest, i. 2 (1623).

But if there are three of them (that is, if Helen, the general scourge, arrive), the storm will become more fearful. The fact seems to be, that one by itself seems to indicate that the tempestuous matter is crude; two, that it is prepared and ripened; three or more, that so great a quantity is collected as can hardly be dispersed."— *History of the Winds* (1622).

Prospero's commission to Ariel to raise a storm at sea and wreck Antonio's ship illustrates the object for which the play was written; namely, to show man's destined command over the powers of nature. This was the professed object, too, of Bacon's system of philosophy; all his studies had been directed from his youth to that end.

Accordingly, we are not surprised to find in Bacon's prose works the preliminary details of such a wreck, as well as the source from which they were chiefly derived. We quote from Pliny's 'Natural History,' translated into English for the first time in 1601, as follows:

"They settle also upon the yards and other parts of the ship, as men do sail the sea, making a kind of vocal sound, leaping to and fro, and shifting their places as birds do which fly from bough to bough. Dangerous they be and unlucky when they come one by one without a companion; and they drown those ships on which they alight and threaten shipwreck; yea, and they set them on fire, if haply they fall upon the bottom of the keel. But if they appear two and two together, they bring comfort with them, and foretell a prosperous course in the voyage, by whose coming, they say, that dreadful, cursed and threatening meteor, Helena, is chased and driven away. And therefore it is that men assign this mighty power to Castor and Pollux and invoke them at sea, no less than gods."

It will be seen that, according to Pliny, it was a single ball of fire that struck terror to the hearts of the mariners; but in Bacon's version, while one alone signified danger, the really fatal omen, such as Ariel sought to create, lay in the appearance of three or more balls of fire together. That is to say, Bacon made a certain deviation from the classical story, and in this was duly followed by the author of the play; for in the lines —

“On the topmast,
The yards and bowsprit would I flame distinctly,
Then meet and join,” —

the word *distinctly*, used to qualify the kind of apparition produced by Ariel on the ship, means *separately*, or severally, that is, in three or more places at once.

Hakluyt described these lights, as he called them, in 1600, but apparently without any knowledge of their alleged character as portents.

92

REGION, RACK, AND SILENCE

From Shake-speare

“Anon permit the basest clouds
to ride
With ugly *rack* on his celestial face,
And from the forlorn world his
visage hide,
Stealing unseen to West. . . .
The *region* cloud hath mask'd him
from me now.”

Sonnet 43 (1609).

“But as we often see, against some
storm,
A *silence* in the heavens, the *rack*
stood still,
The bold winds *speechless*, and the
orb below
As hush as death, anon the dreadful
thunder
Doth rend the *region*.”

Hamlet, ii. 2 (1604).

From Bacon

“The winds in the upper *region*
(which move the clouds above,
which we call the *rack*, and are
not perceived below) pass *without*
noise.” — *Sylva Sylvarum* (1622-23).

Mr. Main, in his 'Treasury of English Sonnets,' was the first to notice this threefold parallelism of 'region, rack, and silence' in the foregoing descriptions of a storm.

93

FRIENDSHIP

From Shake-speare

"I have trusted thee, Camillo,
With all the nearest things to my
heart, as well
My chamber-councils, wherein,
priest-like, thou
Hast cleans'd my bosom."

Winter's Tale, i. 2 (1623).

From Bacon

"No receipt openeth the heart
but a true friend, to whom you
may impart griefs, joys, fears,
hopes, suspicions, counsels, and
whatsoever lieth upon the heart
to oppress it, in a kind of civil
shrift or confession." — *Essay of
Friendship* (1625).

The first draft of the *Essay* was made sometime between 1607 and 1612. Both authors confer upon friendship the functions of a religious confessional.

94

CURRENT THROUGH BOSPHORUS

"Like to the Pontic sea,
Whose icy and compulsive course
Ne'er feels retiring ebb, but keeps
due on
To the Propontic and the Helles-
pont."

Othello, iii. 3 (1622).

"In the Mediterranean Sea, a
slight ebb begins at the Atlantic,
but a flow from the other end." —
De Fluxu et Refluxu Maris (1616).

For an elucidation of this extraordinary parallelism, see 'Francis Bacon Our Shake-speare,' p. 45.

95

BROWNISTS

"*Sir Andrew Toby*. Policy I
hate; I had as lief be a Brownist
as a politician." — *Twelfth Night*,
iii. 2 (1623).

"As for those we call Brownists,
being when they were at the most,
a very small number of very silly
and base people, here and there

dispersed, they are now (thanks be to God), by the good remedies that have been used, suppressed and worn out." — *Observations on a Libel* (1592).

The Brownists (so called from Robert Brown, their leader) were a religious sect that objected to the rites, ceremonies, and discipline of the English Church. They were the fore-runners of the Puritans. Bacon and Shake-speare, it is unpleasant to note, both expressed the utmost contempt for them.

This parallelism was suggested to us by a respected correspondent in Basel, Switzerland.

96

CHOLERIC MEATS

*From Shake-speare**From Bacon*

"*Katherine*. I pray thee, husband, be not so disquiet.
The meat was well, if you were so contented.

"Fat meats induce choler and satiety." — *Sylva Sylvarum* (1622-25).

Petruchio. I tell thee, Kate, 't was burnt and dried away.
It engenders choler.

Grumio. What say you to a neat's foot?

Kath. 'T is passing good; I prithee, let me have it.

Gru. I fear it is too choleric a meat.

How say you to a fat tripe, finely boil'd?

Kath. I like it well; good Grumio, fetch it me.

Gru. I cannot tell; I fear 't is choleric."

Taming of the Shrew, iv. 2, 3 (1623).

In the first draft of 'The Taming of the Shrew,' published under the title of 'The Taming of a Shrew' in 1594, the term *choleric* in this scene is applied to mustard only; but in the final draft (1623), made while Bacon was writing his 'Natural History' and investigating the effects of different kinds of food upon the stomach, it is used (as in the latter work) in connection with fat meats. The reference to mustard is still retained, but in a wholly subordinate way.

97

LIFE ECLIPSED

From Shakespeare

"The mortal moon [Queen Elizabeth] hath her eclipse endured."
Sonnet 107.

From Bacon

"The Queen hath endured a strange eclipse." — *History of Henry VII.* (1621).

98

ASSUMPTION OF VIRTUE

"Assume a virtue, if you have it not."
Hamlet, iii. 4 (1604).

"Whatsoever a want a man hath, he must see that he pretend the virtue that shadoweth it." — *Advancement of Learning* (1603-5).

99

FALL OF THE ANGELS

"Cromwell, I charge thee, fling away ambition;
By that sin fell the angels."
Henry VIII., iii. 2 (1623).

"The desire of power in excess caused the angels to fall." — *Essay of Goodness* (1625).

100

HUMAN BEINGS, SPORT FOR THE GODS

"The gods kill us for their sport."
King Lear, iv. 1 (1608).

"As if it were a custom that no mortal should be admitted to the table of the gods, but for sport."
— *Wisdom of the Ancients* (1609).

101

WATER-SPOUTS

From Shake-speare

“Not the dreadful spout
Which shipmen do the hurricano
call,
Constringed in mass by the al-
mighty sun,
Shall dizzy with more clamor
Neptune’s ear
In his descent than shall my
prompted sword
Falling on Diomed.”

Troilus and Cressida, v. 2 (1609).

From Bacon

“So great is the quantity and
mass of water suddenly discharged
by these water-spouts, that they
seem to have been collections of
water made before, and to have
remained hanging in these places,
and afterwards to have been thrown
down by some violent cause, than
to have fallen by the natural mo-
tion of gravity.” — *Novum Orga-*
num (1608–20).

102

JEWEL IN TOAD’S HEAD

“Which, like the toad, ugly and
venomous,
Wears yet a precious jewel in his
head.”

As You Like It, ii. 1 (1623).

“Quære, if the stone, taken out
of a toad’s head, be not of the like
virtue.” — *Natural History* (1622–
25).

Bacon, discussing the virtues of inanimate things, mentions the bloodstone, which was once thought to be “good for bleeding at the nose.” It is in this same sense — that is, as a “precious jewel” — that he treats of the stone said to be found in a toad’s head.

103

BASE KNOWLEDGE

“*Berowne*. By Jove, I always took
three threes for nine.

Costard. O Lord, sir, it were pity
you should get your living by
reckoning, sir.” — *Love’s Labor’s*
Lost, v. 2 (1598).

“‘Sir’ (saith a man of art to
Philip, king of Macedon, when
he controlled him in his faculty),
‘God forbid your fortune should
be such as to know these things
better than I.’” — *Valerius Ter-*
minus.

The *Valerius Terminus* is one of the very earliest of Bacon's philosophical writings, the exact date being unknown. The anecdote in it respecting Philip was repeated twenty or thirty years later in the *De Augmentis*, where a knowledge of the musical art, like that of the multiplication table, is assumed to be beneath royal dignity.

104

PURSUIT BETTER THAN ATTAINMENT

From Shake-speare

"All things that are,
Are with more spirit chased than
enjoy'd."

Merchant of Venice, ii. 6 (1600).

"Things won are done; joy's soul
lies in the doing."

Troilus and Cressida, i. 2 (1609).

From Bacon

"Life without an object to pursue is a languid and tiresome thing."

"Good of advancement is greater than good of simple preservation."—*Advancement of Learning* (1603-5).

"So much pleasanter is it to be doing than to be enjoying."—*De Augmentis* (1622).

105

DEATH, AN ARREST WITHOUT BAIL

"This fell sergeant, death,
Is strict in his arrest."

Hamlet, v. 2 (1604).

"That fell arrest
Without all bail shall carry me
away."

Sonnet 74 (1609).

"He should be close enough [in prison], and Death should be his bail."—*Charge against Somerset* (1616).

Here is the same legal imagery used in different ways for different purposes. Overbury was arrested and imprisoned under such conditions that death was his only bail; the author of the sonnet anticipates his own arrest by death without bail.

106

LITTLE THINGS

From Shake-speare

"A good wit will make use of
anything."—*2 Henry IV.*, i. 2
(1600).

From Bacon

"Excellent wits will make use
of every little thing."—*Letter to
Sir Fulke Greville* (1596).

107

HONEY IN CARRION

"T is seldom when the bee doth
leave her comb
In the dead carrion."
2 Henry IV., 4 (1600).

"It may be, you shall do poster-
ity good, if out of the carcass of
dead and rotten greatness (as out
of Samson's lion), there be honey
gathered for the use of future
times."—*Petition to the House of
Lords* (1621).

108

PROTESTATIONS

"The lady protests too much."
Hamlet, iii. 2 (1603).

"For protestations . . . I never
found them very fortunate; they
rather increase suspicion."
Speech on Undertakers (1614).

109

PHILOSOPHERS AND THE TOOTH-ACHE

"There was never yet philosopher
That could endure the tooth-ache
patiently."
Much Ado about Nothing, v. 1
(1600).

"It is more than a philosopher
morally can digest. I esteem it
like the pulling out of a tooth."—
Letter to Essex (1595).

"I esteem it like the pulling out
of an aching tooth, which, I re-
member, when I was a child and
had little philosophy, I was glad
of when it was done."—*Ibid.*

This striking parallelism on the incompatibility of phil-
osophy and the toothache was pointed out by Mr. Donnelly
in his 'Great Cryptogram,' p. 377.

SMALL DEFECTS OF CHARACTER

From Shake-speare

From Bacon

"The dram of leaven
Doth all the noble substance of
them [virtues] sour
To his own scandal."

Hamlet, i. 4 (1604).

"A little leaven of new distaste
doth commonly sour the whole
lump of former merits." — *History
of Henry VII.* (1621).

The above is Mr. Hudson's version of an obscure passage in 'Hamlet.' The parallelism, however, extends into further details, thus :

"Oft it chances in particular men,
That for some vicious mole of
nature in them,
As in their birth, wherein they are
not guilty,
Since nature cannot choose his
origin,
By the o'er growth of some com-
plexion,
Oft breaking down the forts and
pales of reason,
Or by some habit that too much
o'er-leavens
The form of plausible manners;
that these men,
Carrying, I say, the stamp of one
defect,
Being nature's livery, or fortune's
star,
Their virtues else, be they as pure
as grace,
As infinite as man may undergo,
Shall in the general censure take
corruption
From that particular fault."

Ibid. (1604).

"It is a very hard and unhappy
condition (as the proverb well re-
marks) of men pre-eminent for
virtue, that their errors, be they
never so trifling, are never ex-
cused. But, as in the clearest
diamond, every little cloud or
speck catches and displeases the
eye, which in a less perfect stone
would hardly be discerned, so
in men of remarkable virtue the
slightest faults are seen, talked of,
and severely censured, which in
ordinary men would either be
entirely unobserved, or readily
excused." — *De Augmentis* (1622).

"The best governments, yea and
the best men, are like the best
precious stones, wherein every
flaw, or icicle or grain is seen
and noted more than in those
that are generally foul and cor-
rupted." — *Reply to the Speaker*
(1621).

The origin of this sentiment, at least so far as Shakespeare's expression of it is concerned, seems to have been in Dante's 'Convito,' which had not been translated into English when 'Hamlet' was re-written in 1604. It may be interesting to compare the two poets on this fine point of the moral law:

From the 'Convito':

"Now, the man is stained with some passion, which he cannot always resist; now, he is blemished by some fault of limb; now, he is soiled by the ill-fame of his parents, or of some near relation; things which Fame does not bear with her, but which hang to the man, so that he reveals them by his conversation; and these spots cast some shadow upon the brightness of goodness so that they cause it to appear less bright and less excellent." — *Translated by* ELIZABETH PRICE SAYER.

111

BODIES WRINKLED IN OLD AGE

From Shake-speare

From Bacon

"I am a scribbled form, drawn
with a pen
Upon a parchment, and against
this fire
Do I shrink up."

"Parchment, . . . is not only
wrinkled in parts by fire, but the
whole body twists, curls, and rolls
up." — *Historia Densi et Rari*
(1623).

King John, v. 7 (1623).

Bacon contends that the shrivelling of human bodies in old age, or under the action of heat, is due to the loss of spirit. King John feels this loss, just before his death, in his own body, and compares his condition, almost in Bacon's prose language, with that of parchment before a fire.¹

¹ Mr. Donnelly calls attention to this parallelism in the First Part of his 'Great Cryptogram,' p. 371. We take this occasion to say that in our judgment he has given in this part the best popular presentation of the argument for Bacon thus far produced. The intimation of his belief that Bacon wrote Montaigne's Essays is, of course, to be regretted.

A DARK PERIOD

From Shake-speare

"Thence comes it that my name
receives a brand."

Sonnet 111 (1600-1601).

"Your love and pity doth the im-
pression fill

Which vulgar scandal stamp'd
upon my brow."

Sonnet 112.

"Then hate me if thou wilt; if
ever, now,

Now while the world is bent my
deeds to cross,

Join with the spite of fortune."

Sonnet 90.

"'Tis better to be vile than vile
esteem'd :

On my frailties why are frailer
spies,

Which in their wills count bad
what I count good?"

Sonnet 121.

"My body being dead,
The coward conquest of a wretch's
knife."

Sonnet 74.

From Bacon

"My life has been threatened,
and my name libelled." — *Letter
to the Queen (1599-1600).*

"I know no remedy against
libels and lies; . . . as for any
violence to be offered to me,
wherewith my friends tell me
to no small terror that I am
threatened, I thank God I have
the privy coat of a good con-
science." — *Letter to Cecil (1599-
1600).*

"For my part, I have deserved
better than to have my name
objected to envy, or my life to a
ruffian's violence." — *Letter to
Howard (1599-1600).*

For an explanation of these remarkable parallelisms see
'Francis Bacon Our Shake-speare,' p. 27.

DISAPPOINTED LIFE

"Alas! 'tis true I have gone here
and there,

And made myself a motley to the
view,

Gor'd mine own thoughts, sold
cheap what is most dear,

"I do confess, since I was of
any understanding, my mind hath
in effect been absent from that I
have done; . . . knowing myself
by inward calling to be fitter to
hold a book than to play a part, I

Made old offences of affections
new ;

Most true it is that I have look'd
on truth

Askance and strangely."

Sonnet 110 (1609).

"O! for my sake do you with For-
tune chide,

The guilty goddess of my harmful
deeds,

That did not better for my life
provide,

Than public means which public
manners breeds."

Sonnet 3.

have led my life in civil causes for
which I was not very fit by nature,
and more unfit by the preoccupation
of my mind."—*Letter to
Bodley (1605).*

"I have mis-spent [my life] in
things for which I was least fit;
so as I may truly say, my soul
hath been a stranger in the
course of my pilgrimage."—
Bacon's Prayer (1621).

Here is a double confession, that the pursuits of a whole
lifetime had been disappointing, and that, too, from the same
cause ; namely, preoccupation of mind.

114

SOUTHAMPTON

From Shake-speare

"Not mine own fears, nor the pro-
phetic soul

Of the wide world dreaming on
things to come,

Can yet the lease of my true love
control,

Supposed as forfeit to a confin'd
doom.

The mortal moon hath her eclipse
endured,

And the sad augurs mock their own
presage ;

Incertainties now crown themselves
assur'd,

And peace proclaims olives of end-
less age.

Now with the drops of this most
balmy time

From Bacon

"It is as true as a thing that
God knoweth, that this great
change [from Elizabeth to James]
hath wrought in me no other
change towards your Lordship than
this, that I may safely be now that
which I was truly before."—*Let-
ter to Southampton (1603).*

My love looks fresh, and Death to
 me subscribes,
 Since, spite of him, I 'll live in this
 poor rhyme,
 While he insults o'er dull and
 speechless tribes."

Sonnet 107 (1609).

It is evident that these two passages deal with the same events; namely, the death of Queen Elizabeth, who was commonly called Cynthia, or "mortal moon," by the rhymesters of her time;¹ the peaceful succession of James to the vacant throne in spite of the author's "fears" and the prophecies of all to the contrary; and the release of Southampton from the tower. The latter person is claimed by the poet as his "true love," and by Bacon as one whom he still "loved truly."

When the danger of a struggle for the crown was past, Bacon described the sensation as like that of waking from a fearful dream. The fears, expressed in the first line of the sonnet (quoted above), had been felt by him long before the sonnet was written; for he clearly foresaw that the rising spirit of independence in the House of Commons would eventually lead to an armed conflict over the royal prerogative.²

¹ The use of the word "endured" in the line —

"The mortal moon hath her eclipse endur'd,"

does not militate against this construction. The word sometimes means simply to *suffer without resistance*, as in 'Macbeth,' —

"Let me endure your wrath, if 't be not so." v. 5, 36.

Queen Elizabeth had no wish to prolong her life. She persistently refused on her death-bed to take any remedies, or even nourishment, for the purpose.

² "It had been generally dispersed abroad that after Queen Elizabeth's decease there must follow in England nothing but confusions, interregns and perturbations of estate; likely far to exceed the ancient calamities of the civil wars between the houses of Lancaster and York. . . . Neither wanted there here within this realm divers persons, both wise and well-affected, who, though they doubted not of the undoubted right, yet setting before themselves the waves of people's hearts, were not without fear what might be the event." — *Bacon's History of Great Britain*.

Bacon and Southampton had been in early life very intimate friends. They were fellow-lodgers at Gray's Inn, and fellow-supporters of the Earl of Essex. But in or about 1600 they became, outwardly at least, estranged, Southampton following Essex in his mad career, and Bacon siding with the government. There is reason to believe, however, says Mr. Spedding, that Bacon did all he could to save Southampton in that unhappy affair, mentioning his name in the Declaration concerning it "as slightly as it was possible to do without misrepresenting the case in one of its most material features;"¹ and, also, using his private influence with the Queen after the trial to mitigate her displeasure. That there was danger in an open avowal of sympathy with Southampton at this time appears from a letter written by Cecil to Sir G. Carew in which he says: "those that would deal for him (of which number I protest to God I am one as far as I dare) are much disadvantaged."

Bacon's letter, of which we have quoted a part, was written on the eve of Southampton's release (1603), and is as follows:

"It may please your Lordship:

"I would have been very glad to have presented my humble service to your Lordship by my attendance, if I could have foreseen that it should not have been displeasing to you. And therefore, because I would commit no error, I choose to write; assuring your Lordship (how credible [incredible] soever it may seem to you at first) yet it is as true as a thing that God knoweth, that this great change [death of Elizabeth] hath wrought in me no other change towards your Lordship than this, that I may safely be now that which I was truly before. And so, craving no other pardon than for troubling you with this letter, I do not now begin, but continue to be,

"Your Lordship's humble and much devoted."

Shake-speare had the same loving attachment to the Earl of Southampton in the first part of the decade 1590-1600.

¹ Spedding's *Life and Letters of Francis Bacon*, iii. 75.

The 'Venus and Adonis' was dedicated to Southampton in 1593, and the 'Rape of Lucrece' in 1594, in terms of adoring friendship. Then there came a period of estrangement, the existence of which is proved not only by the sonnet already quoted, but also by the apology offered in nos. 116 and 120 :

“ Let me not to the marriage of true minds
 Admit impediments. Love is not love
 Which alters when it alteration finds,
 Or bends with the remover to remove.
 O, no ! it is an ever-fixed mark,
 That looks on tempests and is never shaken ;
 It is the star to every wandering bark,
 Whose worth 's unknown, although his height be taken.
 Love 's not Time's fool, though rosy lips and cheeks
 Within his bending sickle's compass come ;
 Love alters not with his brief hours and weeks,
 But bears it out e'en to the edge of doom.
 If this be error, and upon me proved,
 I never writ, nor no man ever loved.”— 116.

“ That you were once unkind befriends me now,
 And for that sorrow which I then did feel
 Needs must I under my transgression bow,
 Unless my nerves were brass or hammer'd steel.
 For if you were by my unkindness shaken,
 As I by yours, you 've pass'd a hell of time ;
 And I, a tyrant, have no leisure taken
 To weigh *how once I suffer'd in your crime*.
 O ! that our night of woe might have remember'd
 My deepest sense, how hard true sorrow hits,
 And soon to you, as you to me, then tender'd
 The humble salve which wounded bosoms fits.
 But that your trespass now becomes a fee ;
 Mine ransom yours, and yours must ransom me.”— 120.

It is probable, as Mr. Spedding suggests, that Southampton did not know, until after his release, of Bacon's exertions to save him in 1601 ; therefore, Bacon may well have written of him and to him in 1603 :

In verse:

“O! never say that I was false of heart,
Though absence seem’d my flame to qualify;
As easy might I from myself depart
As from my soul, which in thy breast doth lie.”

In prose:

“However incredible it may seem to you at first, I may safely be now that which I was truly before.”

It thus appears —

1. That both authors had at the same time (1593–94) a warm attachment for the Earl of Southampton.
2. Both became estranged from him a few years later; and
3. Both renewed their protestations of love, confessedly without knowing how those protestations would be received, in 1603.

115

CONSENT

From Shake-speare

“For government, though high,
and low, and lower,
Put into parts, doth keep in one
consent,
Congreeing in a full and natural
close,
Like music.”

Henry V., i. 2 (1600).

From Bacon

“Certainly there is a consent
between the body and the soul.” —
Essay of Deformity (1607–12).

The word “consent” in both of the above passages is used in a very peculiar sense. In its ordinary meaning, it is derived from the Latin *consentire*, to agree, but here it expresses the idea of harmony or concord, from *concinere* (*concanere*) to sing together. Bacon often uses metaphors, suggested by the science of music, in his writings. He compares, precisely as Shake-speare does, the ideal state of society, in which all its members, of differing capacities, tastes and acquirements, should work together for the common

good, to harmonious chords. In one of his speeches in the House of Commons he said:

“For consent, where tongue-strings, not heart-strings, make the music, that harmony may end in discord.”

It has long been noted by commentators that the passage which we have quoted from ‘Henry V.’ bears a striking resemblance to one in Cicero’s *De Republica*, a treatise now lost, but of which we have a fragment preserved in St. Augustine’s *De Civitate Dei*. It is in this fragment that we find the musical simile which may have inspired that in ‘Henry V.,’ and which is as follows:

“As among the different sounds that proceed from lyres, flutes, and the human voice there must be maintained a certain harmony, so where reason is allowed to control the various elements of a state there is obtained a perfect concord from the upper, lower, and middle classes of the people. What musicians call harmony in singing is concord in matters of state.” — i. 74.

For the original of this famous passage, however, we must go still farther back in the world’s literature. It is found in Plato.

Cicero, of course, followed Plato in the use of this remarkable metaphor, his whole treatise being only an adaptation of Plato’s work on the same subject; but which of the two authors, Latin or Greek, Shake-speare himself followed, it is impossible, perhaps, to determine. Mr. Knight, indeed, strongly favors the claim in behalf of Plato, for he finds the lines in Shake-speare, as he says, “more deeply imbued with the Platonic philosophy than the passage in Cicero.”

It is especially significant to find the conception of a social state, in which citizens are likened to “consenting” chords, or heart-strings, in both our authors.

Neither Plato nor St. Augustine had been translated into English at the time the play was written.

OBEDIENCE TO RULERS

From Shake-speare

“*Canterbury.* Therefore doth
 heaven divide
 The state of man in diverse func-
 tions,
 Setting endeavor in continual mo-
 tion ;
 To which is fixed, as an aim or
 butt,
 Obedience ; for so work the honey-
 bees,
 Creatures that by a rule of nature
 teach
 The act of order to a peopled
 kingdom.
 They have a king and officers of
 sorts.”

Henry V., i. 2 (1600).

From Bacon

“The third platform [model] is the government of God himself over the world, whereof lawful monarchies are a shadow. . . . So, we see, there be platforms of monarchies, both in nature, and above nature ; even from the monarch of heaven and earth to the king, if you will, in a hive of bees.” — *Speech on the Postnati* (1608).

This is a variation of the theme treated of in the parallelism last cited. Instead of comparing the differences of character and equipment among citizens of an ideal state of society with chords in music, both authors are now emphasizing obedience to a ruler as a means of securing social harmony. Bacon says that monarchies are established in the very nature of things, not only in human affairs, but also both above and below the human, from God in heaven to the king in a hive of bees. This is likewise the exact statement in Shake-speare, including the same illustration from bees and the common error that bees have kings. Dr. E. A. Abbott makes the following comment on this parallelism :

“No other passage that I know of expresses that multiplicity in unity, that identity of object amid diversity of agents and means, which was to characterize Bacon’s ideal English nation, so aptly as the well-known extract from the council scene in ‘Henry V.’” — *Introduction to Bacon’s Essays*.

In 'Troilus and Cressida,' printed for the first time in the year following that in which the Postnati speech was delivered, and therefore suggestive of a common study of the subject in prose and verse, the providence that governs a state, or (as expressed in 'Henry V.') the instinct of obedience to a ruler, is pronounced a mystery. Bacon also pronounces it a mystery :

117

HEREDITARY MONARCHS

*From Shake-speare**From Bacon*

"There is a mystery, with whom
relation
Durst never meddle, in the soul of
state,
Which hath an operation more
divine
Than breath, or pen, can give ex-
pressure to."—*Troilus and*
Cressida, iii. 3 (1609).

"And it is not without a mys-
tery that the first king that was
instituted by God was translated
from a shepherd. . . . Allegiance
of subjects to hereditary monarchs
. . . is the work of the law of
nature."—*Speech on the Postnati*
(1608).

The identity of thought on this subject between the two authors runs even into minor details :

I. Shake-speare says, referring to the mystery of government, that "relation durst never meddle" with it. Bacon also says ('Advancement of Learning,' Book II.) that "governments are deemed secret, in both the respects in which things are deemed secret; for some things are secret because they are hard to know, and some because they are not fit to utter."

II. Shake-speare says that the soul of state, in the different functions into which government is divided, is in "continual motion;" Bacon defines the soul itself as continual motion.

The speech on the Postnati was delivered, as we have said, in 1608, but not printed until 1641, or twenty-five years after the death of William Shakspeare of Stratford.

118

COUNTRY FRUITS

From Shake-speare

"Country hands reach forth milk, cream, fruits, or what they have ; and many nations (we have heard) that had not gums and incense, obtained their request with a leavened cake. It was no fault to approach their Gods by what they could." — *Epistle Dedicatory to the Folio* (1623).

From Bacon

"Now, because I am in the country, I will send you some of my country fruits, which with me are good meditations." — *Letter to Villiers* (1616).

The original of these passages may be found in the Dedication to Emperor Titus of Pliny's 'Natural History,' translated into English in 1601:

"The gods reject not the humble prayers of poor country peasants, yea, and of many nations who offer nothing but milk unto them ; and such as have no incense find grace and favor many times with the oblation of a plain cake, made only of meal and salt ; and never was any man blamed yet for his devotion to the gods, so he offered according to his ability, were the things never so simple."

119

TABLES OF THE MIND

"From the tables

Of my memory, I'll wipe away all
saws of books,
All trivial fond conceits
That ever youth, or else observance
noted,
And thy remembrance all alone
shall sit."

Hamlet, i. 5 (1603).

"Tables of the mind differ from

common tables ; . . . you will scarcely wipe out the former records unless you shall have inscribed the new." — *Redargutio Philosophiarum* (date unknown).

In the second edition of 'Hamlet' the above passage was revised, thus :

"From the table of my memory

I'll wipe away all trivial fond records,
All saws of books, all forms, all pressures past,
That youth and observation copied there ;

And thy commandment all alone shall live
Within the book and volume of my brain." 1604.

Hamlet says, he will erase all previous records from the table of his memory, and remember only his father's commandment; Bacon shows how this can be effected.

This metaphor was a favorite one with Æschylus.

120

THE GREATER AND LESS

From Shake-speare

From Bacon

"So doth the greater glory dim
the less;
A substitute shines brightly as a
king,
Until a king be by, and then his state
Empties itself, as doth an inland
brook,
Into the main of waters."

Merchant of Venice, v. 1 (1600).

"So we see when two lights do
meet, the greater doth darken and
drown the less. And when a
smaller river runs into a greater,
it loseth both the name and
stream." — *Discourse on Union of
the Kingdoms* (1603).

For this double parallelism of light and water, used in the same order and in illustration of the same idea, we are indebted to Judge Holmes.

121

MERCY AND JUSTICE

"In the course of justice none of
us
Should see salvation; we do pray
for mercy."

Merchant of Venice, iv. 1 (1600).

"Forasmuch as mercy and justice be the true supporters of our royal throne, . . . and that our subjects, where their case deserveth to be relieved in course of equity, should not be abandoned and exposed to perish under the rigor and extremity of the law, therefore, etc." — *Decree on the Præmunire Question*, drawn probably by Bacon (1616).

The above quotation, as from Bacon, is taken from a royal decree made in 1616, when Francis Bacon was Attorney-General, to settle a long and bitter controversy between the two

systems of Law and Equity. This controversy, arising from the impossibility in those early days of providing by statute for all the exigencies of civil life that came before the courts, had been going on, as we learn from an official report made to King James, with ever-increasing severity, since the beginning of the reign of Henry VII. in 1485. It reached a crisis in 1616 that was simply intolerable, the judges at common law indicting the judges in equity for interference with their judgments. Francis Bacon stood for justice and equity; Sir Edward Coke, for the statutes just as they were, without much regard to extenuating circumstances. The Plays reflect this great dispute. That Shake-speare, as well as Bacon, knew not only the necessity at times for such interferences, but also the limitations of the power of a court of equity, as then understood and observed, appears as follows :

122

EQUITY COURTS

From Shake-speare

" There is no power in Venice
Can alter a decree established."

Ibid.

" *Lear*. I'll see their trial first.
[*To Edgar*.] Thou robed man of
justice, take thy place.

[*To the Fool*.] And thou, his yoke-
fellow of equity,

Bench by his side.

Edgar. Let us deal justly."

King Lear, iii. 6 (1608).

From Bacon

" Equity is the dispenser of the
king's conscience, following the
law and justice, [but] not altering
the law." ¹ — *Ibid.*

¹ In the famous passage in '1 King Henry IV.' (ii. 2) —

"An the Prince and Poins be not arrant cowards, there's no equity stirring" —

the term equity is used in the popular sense, as synonymous with justice. Falstaff is seeking to secure for the persons named condemnation for cowardice, a cause which, if actionable, would have clearly belonged to a court of law. It would have been *in personam*, whereas equitable procedure is, in ulterior effect, always *in rem*.

"An the Prince and Poins be not [condemned as] arrant cowards, there's no [justice] stirring."

REPUDIATION OF AGENTS

From Shake-speare

"*King John*. Thy hand hath murder'd him ; I had a mighty cause

To wish him dead, but thou hadst none to kill him.

Hubert. Why, did you not provoke me ?

K. John. It is the curse of kings to be attended

By slaves that take their humors for a warrant

To break within the bloody house of life,

And on the winking of authority To understand a law, to know the meaning

Of dangerous majesty, when perchance it frowns

More upon humor than advis'd respect.

Hub. Here is your hand and seal for what I did.

K. John. But thou didst understand me by my signs,

And didst in signs again parley with sin.

Out of my sight, and never see me more."

King John, iv. 2 (1623).

From Bacon

"These ministers, being by nature cruel, and knowing well enough what they are wanted for, apply themselves to this kind of work with wonderful diligence ; till for want of caution and from over eagerness to ingratiate themselves, they at one time or another, (taking a nod or an ambiguous word of the prince for a warrant) perpetrate some execution that is odious and unpopular. Upon which the prince, not willing to take envy of it upon himself, throws them overboard." — *Wisdom of the Ancients* (1609).

' "Kings hate, when uttered, the very words they have ordered to be uttered." — *Promus* (1594-96).

We find another example of this trait of character, as described by Bacon, in the Shake-speare plays :

"*Exton*. Great king, within this coffin I present
Thy buried fear ; herein all breathless lies
The mightiest of thy great enemies,
Richard of Bordeaux, by me hither brought.

Bolingbroke. Exton, I thank thee not ; for thou hast wrought
A deed of slander with thy fatal hand

Upon my head and all this famous land.
Exton. From your own mouth, my lord, did I this deed.
Bolingbroke. They love not poison that do poison need ;
 Nor do I thee ; though I did wish him dead,
 I hate the murderer, love him murder 'd.
 The guilt of conscience take thou for thy labor,
 But neither my good word, nor princely favor.
 With Cain go wander through the shade of night,
 And never show thy head by day nor light."

Richard II., v. 6 (1597).

These wicked agents act, — according to Shake-speare, "on the winking of authority ;" according to Bacon, "on a nod or ambiguous word."

124

PRIDE

<i>From Shake-speare</i>	<i>From Bacon</i>
"Let them pull all about mine ears ; present me Death on the wheel, or at wild horses' heels ; Or pile ten hills on the Tarpeian rock, That the precipitation might down stretch Below the beam of sight ; yet will I still Be thus to them.	"The highest pride lacks one element of vice, hypocrisy." — <i>De Augmentis</i> (1622).
.	
Would you have me False to my nature ? <i>Men.</i> His nature is too noble for the world. He would not flatter Neptune for his trident, Or Jove for 's power to thunder." <i>Coriolanus</i> , iii. 1 and 2 (1623).	

The friends of Coriolanus are urging him to conceal his true sentiments until he shall safely be inducted into office. The play is a treatise on uncorrupted and incorruptible Pride.

125

TRAVEL

From Shake-speare

"Home-keeping youth have ever
homely wits.
Were't not affection chains thy
tender days
To the sweet glances of thy honor'd
love,
I rather would entreat thy company
To see the wonders of the world
abroad."

Two Gentlemen of Verona, i. 1
(1623).

"*Panthino*: [He] did request me
to importune you
To let him spend his time no more
at home,
Which would be great impeach-
ment to his age.
Antonio. He cannot be a perfect
man,
Not being tried and tutor'd in the
world."

Ibid., i. 3.

From Bacon

"Travel in the younger sort is a
part of education; in the elder, a
part of experience."—*Essay of
Travel* (1625).

"In your travel you shall have
great help to attain to knowl-
edge."—*Advice to the Earl of
Ruland* (1596).

126

SILENCE UNDER ACCUSATION

"*Baptista*. Why dost thou wrong
her that did ne'er wrong thee?
When did she cross thee with a
bitter word!

Katharine. Her silence flouts me,
and I'll be revenged."

Taming of the Shrew, ii. 1 (1623).

"[On being charged with a fault]
guard against a melancholy and
stubborn silence, for this either
turns the fault wholly upon you,
or impeaches your inferior."—
Advancement of Learning (1603-5).

127

COUNTING IN ANGER

"*Second Murderer*. I pray thee,
stay awhile; I hope this holy hu-

"A man may think, if he will,
that a man in anger is as wise as

monr will change; 't was wont to he that hath said over the twenty
hold me but while one would tell four letters." — *Essay of Anger*
twenty." — *Richard III.*, i. 4 (1625).
(1597).

128

MAKING ONE'S SELF CHEAP

From Shake-speare

From Bacon

"Being daily swallow'd by men's
eyes,
They surfeited with honey, and
began
To loathe the taste of sweetness,
whereof a little
More than a little is by much too
much.

"He that is too much in any-
thing, so that he giveth another
occasion of satiety, maketh himself
cheap." — *Essay of Ceremony*
(1598).

Grew a companion to the common
streets."

1 Henry IV., iii. 2 (1598).

129

MIND DEFORMED BY AGE

"As with age his body uglier grows,
So his mind cankers."

Tempest, iv. 1 (1623).

"Old age, if it could be seen,
deforms the mind more than the
body." — *De Augmentis* (1622).

Bacon enlarges on this subject in his *Historia Vitæ et Mortis* (1623) thus:

"I remember when I was a young man at Poitiers in France that I was very intimate with a young Frenchman of great wit, but somewhat talkative, who afterwards turned out a very eminent man. He used to inveigh against the manners of old men, and say that if their minds could be seen as well as their bodies, they would appear no less deformed; and further indulging his fancy, he argued that the defects of their minds had some parallel and correspondence with those of the body."

Many other writers, including Lucretius, have called attention to this relationship between the mind and the body.

130

CONCORD AND DISCORD

*From Shake-speare**From Bacon*

"How shall we find the concord of
this discord?"

Midsummer-Night's Dream, v. 1.
(1600).

"A discord, resolved into a con-
cord, improves the harmony." —

Preface to Novum Organum (1620).

131

LOVE, THE FIRST GOD

"O brawling love! O loving hate!
O anything! of nothing first
created."

Romeo and Juliet, i. 1 (1597).

"Love was the most ancient of
all the gods, and existed before
everything else, except chaos." —

Wisdom of the Ancients (1609).

Bacon wrote a chapter on Love as a god, declaring him to have been the appetite or desire of matter, or the natural motion of the atom. Accordingly, Love had no progenitor.

"Absolutely without cause," says Bacon.

"Created out of nothing," says Shake-speare.

132

DUELLING FORBIDDEN BY THE TURKS

Enter Othello and Attendants.

"*Othello*. What is the matter
here?"

Montano. 'Zounds! I bleed still;
I am hurt to the death.

Othello. Why, how now, ho! from
whence ariseth this?

Are we turn'd Turks, and to our-
selves do that

Which heaven hath forbid the
Ottomites?"

Othello, ii. 3 (1622).

"Touching the censure of the
Turks of these duels: there was a
combat of this kind performed by
two persons of quality of the Turks
wherein one of them was slain,
the other party was convented
before the council of Bassaes;
the manner of the reprehension
was in these words: 'How durst
you undertake to fight one with
the other? Are there not Christians
enough to kill? Did you not
know that whether of you should
be slain, the loss would be the
Great Seignieur's?'" — *Charge
touching Duels* (1613).

Both authors condemned duelling, and both knew that the practice was forbidden among the Turks.

133

THE WORLD, A STAGE

From Shake-speare

"All the world's a stage,
And all the men and women
merely players.
They have their exits and their
entrances,
And one man in his time plays
many parts."

As You Like It, ii. 7 (1623).*From Bacon*

"Men must know that in this
theatre of man's life it is reserved
only for God and the angels to be
lookers-on." — *Advancement of
Learning* (1603-5).

The word *merely* in the above quotation from the play is used in its strict Latin sense, *merum*, wholly.

On the world's stage men and women, without exception, are all players. — *Shake-speare*.

In the theatre of man's life, none are lookers-on. — *Bacon*.

134

ELIXIR

"How much unlike art thou Mark
Anthony!
Yet, coming from him, that great
medicine hath
With his tinct gilded thee."
Anthony and Cleopatra, i. 5 (1623).

"[It is believed] that some
grains of the medicine projected
should in a few moments of time
turn a sea of quicksilver or other
material into gold." — *Advancement of Learning* (1603-5).

Both authors called the tinct, which was supposed by the alchemists to have the property of transmuting base metals into gold, THE MEDICINE. Both evidently investigated this curious subject, Bacon even expressing the opinion that silver could be produced by artificial means more easily than gold. The true term for the tinct was *Elixir*.

135

HONORS LIKE GARMENTS

"New honors come upon him,
Like our strange garments, cleave
not to their mould,
But with the aid of use."

Macbeth, i. 3 (1623).

"Queen Elizabeth used to say
of her instructions to great officers,
'that they were like garments,
straight at first putting on, but did
by and by wear loose enough.'" —
Apothegms (1624).

ORPHEUS

From Shake-speare

“Orpheus’ lute was strung with
poet’s sinews,
Whose golden touch could soften
steel and stones,
Make tigers tame and huge levia-
thans
Forsake unsounded deeps to dance
on sands.”

Two Gentlemen of Verona, iii. 2
(1623).

“Therefore the poet
Did feign that Orpheus drew trees,
stones and floods ;
Since nought so stockish, hard and
full of rage,
But music for the time doth change
his nature.”

Merchant of Venice, vi. (1600).

From Bacon

“All beasts and birds assembled,
and forgetting their several appe-
tites, some of prey, some of game,
some of quarrel, stood all sociably
together, listening unto the airs
and accords of [Orpheus’] harp.” —
Advancement of Learning (1603-5).

“So great was the power of his
music that it moved the woods and
the very stones to shift themselves
and take their stations about him.”
— *Wisdom of the Ancients* (1609).

It is perhaps significant that Bacon took Orpheus, the great musician whose lyre Jupiter placed among the stars, for his own model. He erected a statue of him in the orchard at Gorhambury as “PHILOSOPHY PERSONIFIED.”

GESTICULATION

“Do not saw the air too much
with your hand, thus, but use
all gently. . . . Be not too tame
neither, but let your discretion be
your tutor; suit the action to the
word, the word to the action, with
the special observance that you o’er-
step not the modesty of nature.” —
Hamlet, iii. 2 (1604).

“It is necessary to use a sted-
fast countenance, not wavering
with action, as in moving the head
or hand too much. . . . It is suf-
ficient with leisure to use a modest
action.” — *Civil Conversation* (date
unknown).

138

UNION

*From Shake-speare**From Bacon*

"In the cup an union shall he
throw,

Richer than that which four suc-
cessive kings

In Denmark's crown have worn."

Hamlet, v. 2 (1604).

"Pearls are taken either in a
fine powder or in solution." — *His-
tory of Life and Death* (1623).

Large pearls were called *uniones* and treated as dainties by the Romans. Bacon classified them among medicines for prolonging life.

The printers of the *Hamlet* quartos, not knowing what a union was, substituted onyx for it.

139

GOVERNMENT BY MINORS

"Woe to that land that 's govern'd
by a child!"

Richard III., ii. 3 (1597).

"Government of princes in mi-
nority . . . an infinite disadvan-
tage to the state." — *Advancement
of Learning* (1603-5).

140

TRIAL BY FIRE

"The fire seven times tried this;
Seven times tried that judgment is
That did never choose amiss."

Merchant of Venice, ii. 9 (1600).

"Fire shall try every man's
work." — *Promus* (1594-96).

141

BASTINADO

"He gives the bastinado with his
tongue;

Our ears are cudgell'd."

King John, ii. 1 (1623).

"No man loves one the better
for giving him the bastinado with
a little cudgel." — *Advice to*

Queen Elizabeth (1584-85).

142

VIVISECTION

"*Queen*. Master doctor, have you
brought those drugs?

Cornelius. Here they are, madam.

"Though the inhumanity of
anatomia vivorum was by Celsus
justly reprov'd, yet, in regard to

Queen. I will try the forces
Of these thy compounds on such
creatures as
We count not worth the hanging,
but none human,
To try the vigor of them and apply
Allayments to their act, and by
them gather
Their several virtues and effects.

Cor. [aside]. I do not like her.
She doth think she has
Strange lingering poisons; I do
know her spirit,
And will not trust one of her
malice with
A drug of such damn'd nature.
Those she has
Will stupefy and dull the sense
awhile;
Which first, perchance, she'll prove
on cats and dogs,
Then afterward up higher."

Cymbeline, i. 5 (1623).

the great use of this observation,
the inquiry needed not by him so
slightly to have been relinquished
altogether." — *Advancement of
Learning* (1603-5).

"We have also parks and enclo-
sures of all sorts of beasts and birds
which we use not only for view or
rareness, but likewise for dissec-
tions. We also try poisons and
other medicines upon them." —
New Atlantis (1624).

The practice of vivisection, and trial of drugs on living organisms can be traced back to a very early period; but until Harvey resorted to it in order to demonstrate the circulation of the blood, knowledge of the subject was confined to a very limited circle of physiologists. It was on this account that Harvey has been called the Father of Vivisection. And yet it seems that Bacon and Shake-speare had both investigated it before Harvey's experiments became public, and were fully aware of the beneficent effects claimed in its behalf. And they use the same expression in their treatment of it:

"First, perchance, she'll prove it on cats and dogs,

Then afterward up higher."

Shake-speare.

"To speak, therefore, of medicine, and to resume that we have said, ascending a little higher." — *Bacon*.

Harvey began his course of lectures after Shakespere's death in 1616; and twelve years after the latter's retirement from London.

143

BANISHMENT OF WOMEN FROM COURT

From Shake-speare

"*King.* Navarre shall be the
wonder of the world;
Our court shall be a little academe,
Still and contemplative in living
art.
You three, Biron, Dumaine, and
Longaville,
Have sworn for three years' term
to live with me,
My fellow-scholars, and to keep
these statutes
That are recorded in this schedule
here.

Biron. Give me the paper; let
me read the same,
And to the strict'st decrees I'll
write my name.
[*Reads*] 'Item, that no woman
shall come within a mile of
my court.'

'Item, if any man be seen to talk
with a woman within the term of
three years, he shall endure such
public shame as the rest of the
court can possibly devise.'"
Love's Labor's Lost, i. 1 (1598).

From Bacon

"They would make you a king
in a play. . . . What! nothing but
tasks, nothing but working days?
No feasting, no music, no dancing,
no comedies, no love, no ladies?"
—*Gesta Grayorum* (1594).

144

CONDEMNED FOR VIRTUES

"I cannot tell, good sir, for
which of his virtues it was, but he
was certainly whip'p'd."—*Winter's
Tale*, iv. 2 (1623).

"For which of the good works do
you stone me?"—*Promus* (1594-
96).

MIRACLES

From Shake-speare

"Nothing almost sees miracles
But misery."

Lear, ii. 2 (1623).

From Bacon

"If miracles be the command
over nature, they appear most in
adversity." — *Essay of Adversity*
(1625).

Dr. R. M. Theobald calls attention to the significant fact that in both of the quarto editions of 'Lear,' published in 1608, the passage, quoted above, reads —

"Nothing almost sees my wracke
But misery."

The substitution in the folio of 1623 of the word *miracles* for *my wracke* not only gives sense to the passage, but also brings it into harmony with Bacon's philosophical views as expounded by him in one of his later essays. This affords additional proof to those given elsewhere that the play was specially revised for the folio, seven years after the reputed author's death, and by Francis Bacon himself. How else could such a meaning have been extracted from the quartos?

LOVE IN EYES

"Tell me where is fancy [love]
bred,
Or in the heart or in the head?
How begot, how nourished?"

Reply, reply.

It is engender'd in the eyes, with
gazing fed."

Merchant of Venice, iii. 2 (1600).

"The affections, no doubt, do
make the spirits more powerful
and active; and especially those
affections which draw the spirits
into the eyes; which are two —
love and envy." — *Natural His-
tory* (1622-25).

"There be none of the affections
which have been noted to fascinate
or bewitch, but Love and Envy;
. . . and they come easily into the
eye." — *Essay of Envy* (1625).

147

MARIGOLD

From Shake-speare

"Great princes' favorites their fair
leaves spread
But as the marigold at the sun's
eye."

*Sonnet 25 (1609).**From Bacon*

"Some of the ancients, and likewise divers of the modern writers that have labored in natural magic, have noted a sympathy between the sun, moon, and some principal stars, and certain herbs and plants. . . . It is manifest that there are some flowers that have respect to the sun ; . . . for marigolds do open or spread their leaves abroad when the sun shineth serene and fair ; and again (in some part) close them or gather them inward either towards night, or when the sky is overcast." — *Natural History* (1622-25).

148

NATURAL MAGIC

"Oberon. I know a bank where
the wild thyme blows,
Where oxlips and the nodding
violet grows,
Quite over-canopied with luscious
woodbine,
With sweet musk-roses, and with
eglantine ;
There sleeps Titania some time of
the night,
Lull'd in these flowers with dances
and delight ;
And there the snake throws her
enamell'd skin,
Weed wide enough to wrap a fairy
in ;
And with the juice of this I'll
streak her eyes,

"Natural magic has the same kind of effect on men as some soporific drugs, which not only lull to sleep, but also during sleep instil gentle and pleasing dreams."
— *De Augmentis* (1622).

And make her full of hateful fantasies."

Midsummer-Night's Dream, ii. 1
(1600).

"Puck. If we shadows have offended,

Think but this, and all is mended,
That you have but slumber'd here,
While these visions did appear.

And this weak and idle theme
No more yielding than a dream."

Ibid., v. 1.

'A *Midsummer-Night's Dream*' is a play founded on natural magic, with Oberon and Puck, or Robin Goodfellow, as prominent *dramatis personæ*. These names and the characters they represent were taken from romances, written by Hugh or Huon of Bordeaux, with which Bacon was familiar. He refers to them in the 'Advancement of Learning' when treating of magic:

"As for that natural magic whereof now there is mention in books, containing certain credulous and superstitious conceits and observations of Sympathies and Antipathies, and hidden proprieties [properties], and some frivolous experiments, strange rather by disguisement than in themselves, it is as far differing in truth of nature from such a knowledge as we require, as the story of King Arthur of Britain, or Hugh of Bordeaux, differs from Cæsar's Commentaries." — *Book ii.* (1605).

The play illustrates precisely such effects of magic as Bacon describes, sympathy and antipathy at the will of magicians. Lysander and Hermia, for instance, are introduced to us in the first act as in love with each other and about to marry; but while Lysander is lying asleep by the side of his prospective bride, Puck makes his appearance and lets fall into his eyes some drops of a liquid that at once turns his love into hate. The same kind of enchantment causes him to fall in love with Helena. That is to say, his

affections, like those of Demetrius and Titania, are controlled by the "hidden (or magical) properties" of a flower while he is asleep.

149

METHOD IN MADNESS

From Shake-speare

"Though this be madness, yet
there is method in 't."

Hamlet, ii. 2 (1604).

From Bacon

"They were only taking pains
to show a kind of method and
discretion in their madness." —
Novum Organum (1608-20).

150

COUGHING

"Thou hast quarreled with a
man for coughing in the street."
— *Romeo and Juliet*, iii. 1 (1599).

"A cough cannot be hid." —
Promus (1594-96).

151

FOOLS

"*Jaques*. I am ambitious for a
motley coat.

Duke S. Thou shalt have one.

Jaq. It is my only suit.

. . . I must have liberty

Withal, as large a charter as the
wind,

To blow on whom I please; give
me leave

To speak my mind, and I will
through and through

Cleanse the foul body of the in-
fected world,

If they will patiently receive my
medicine."

As You Like It, ii. 7 (1623).

"Cato Major would say, that
wise men learned more by fools,
than fools by wise men." — *Apo-
thegms* (1624).

Bacon was very fond of apothegms, as he was also of proverbs. He refers to them as useful productions in the first edition of his 'Advancement of Learning' in 1605, and still more forcibly in the Latin edition of the same work

published in 1623. It is not difficult to understand why both apothegms and proverbs are found, credited to clowns and fools, in Shake-speare: they illustrate Bacon's favorite method of imparting philosophy without contention. "In the reflections of Falstaff," says Mr. Hudson, "we have a clear, though brief, view of the profound philosopher underlying the profligate humorist and make-sport; for [the author] there discovers a breadth and sharpness of observation and a depth of practical sagacity such as might have placed him in the front rank of statesmen and sages."—SHAKESPEARE'S *Art and Life*, ii. 94.

152

FIRESIDE TALK

From Shake-speare

"O, these flaws and starts,
Impostors to true fear, would well
become

A woman's story at a winter's fire."

Macbeth, iii. 4 (1623).

From Bacon

"They ought all to be despised,
and ought to serve but for win-
ter's talk by the fireside." — *Essay
of Prophecies* (1625).

153

MEDICINES FOR THE MIND

"Canst thou not minister to a
mind diseased?"

Macbeth, v. 3 (1623).

"The particular remedies which
learning doth minister to all the
diseases of the mind." — *Advance-
ment of Learning*, Book i. (1603-5).

"Good lord, Madam, said I, how
wisely and aptly can you speak
and discern of physick ministered
to the body, and consider not that
there is the like occasion of physick
ministered to the mind." — *Apology
concerning the Earl of Essex* (1603).

"We know diseases of stoppings
and suffocations are the most dan-
gerous in the body; and it is not
much otherwise in the mind." —
Essay of Friendship (1625).

154

ADDRESS IN COURT

*From Shake-speare**From Bacon*

"Most potent, grave, and reverend
signiors!"

Othello, i. 3 (1622).

"I speak not to simple men, but
to prudent, grave, and wise peers."

Speech at the Trial of Essex (1601).

On this parallelism Mr. Gerald Massey comments as follows:

"Shakespeare himself gives us a hint, in his dramatic way, that he was present at the trial of the Earl, for he has, in a well-known speech of Othello's, adopted the manner and almost the words with which Bacon opened his address on that memorable occasion." — *The Secret Drama of Shakespeare's Sonnets*, p. 216.

155

LUST

"The expense of spirit in a waste
of shame

Is lust in action; and till action,
lust

Is perjur'd, murderous, bloody, full
of blame,

Savage, extreme, rude, cruel, not to
trust;

Enjoy'd no sooner but despised
straight;

Past reason hunted."

Sonnet 129 (1609).

"Lust never rests satisfied with
what it has, but goes on and on,
with infinite insatiable appetite,
panting after new triumphs. Tigers
also are kept in its stalls and yoked
to its chariot; for, as soon as it
ceases to go on foot and comes to
ride in its chariot, as in celebration
of its victory and triumph over
reason, then it is cruel, savage, and
pitiless." — *Wisdom of the Ancients*
(1609).

156

PERSONAL BEAUTY AND VIRTUE

"Those that she [Fortune] makes
fair she scarce makes honest, and
those that she makes honest she
makes very ill-favoredly."

As You Like It, i. 2 (1623).

"Neither is it almost seen that
very beautiful persons are other-
wise of great virtue." — *Essay of
Beauty* (1607-12).

157

RUMOR

From Shake-speare

"Rumor is a pipe
 Blown by surmises, jealousies,
 conjectures,
 And of so easy and so plain a stop
 That the blunt monster with un-
 counted heads,
 The still-discordant wavering mul-
 titude,
 Can play upon it."
2 Henry IV., Induction (1600).

From Bacon

"The nature of the common
 people . . . gives birth to rumors,
 and malignant whispers, and quer-
 ulous fames, and defamatory libels,
 and the like." — *Wisdom of the
 Ancients (1609).*

Mr. George James, a ripe scholar and critic of Birmingham, England, calls attention to the identity of thought regarding the operations of Rumor (evidently inspired by Virgil) in Bacon's Essay of 'Seditions and Troubles' and the Induction to '2 Henry IV.' The passages he refers to are as follows :

"*Rumor.* I, from the orient to the
 drooping west,
 Making the wind my post-horse,
 still unfold
 The acts commenced on this ball
 of earth ;
 Upon my tongue continual slanders
 ride ;
 The which in every language I
 pronounce,
 Stuffing the ears of men with false
 reports."

Induction (1600).

"Libels and licentious discourses
 against the state, when they are
 frequent and open, and in like sort,
 false news, running up and down
 to the disadvantage of the state
 and hastily embraced, are amongst
 the signs of troubles." — *Essay of
 Seditions (1607-12).*

158

SHIP ON A LEE SHORE

Enter Mariners

"*Boatswain.* Heigh, my hearts!
 cheerly, cheerly, my hearts!
 yare, yare! *take in the topsail!*

"In heavy storms they first
 lower the yards, and take in the
 topsails, and, if necessary, all
 the others, even cutting down

. the masts themselves." — *History*
Down with the topmast! yare! of the Winds (1622).
 lower, lower!
 Bring her to try *with main course*.

 Lay her a-hold, a-hold! *set her two*
courses;
 Off to sea again; lay her off."
Tempest, i. 1 (1623).

Bacon tells us, that when a ship is on a lee shore, and, to avoid disaster, must put to sea again, she can lie within six points of the wind, provided she set her courses. Those were the exact orders given in the play, lest "we run ourselves aground," says the master.

159

ANGER

From Shake-speare

"He's truly valiant that can
 wisely suffer
 The worst that men can breathe,
 and make his wrongs
 His outsides, to wear them like his
 raiment, carelessly,
 And ne'er prefer his injuries to his
 heart,
 To bring it into danger."
Timon of Athens, iii. 5 (1623).

From Bacon

"Seneca saith well, 'that anger
 is like rain, which breaks itself
 upon that it falls.' The Scripture
 exhorteth us, 'to possess our souls
 in patience.' Whosoever is out of
 patience is out of possession of his
 soul. Men must not turn bees,
animasque in vulnere ponunt [and
 leave their lives in the wound]."
 — *Essay of Anger* (1623).

The injunction not to permit anger to strike to the heart and thus endanger life appeared in one of the latest of Bacon's essays, first published in 1625; and also in a Shake-speare drama not heard of till seven years after the reputed author's death, and first published in 1623.

160

SUSPICIOUS PERSONS

"Cæsar. Let me have men about
 me that are fat; "Princes, being full of thought
 and prone to suspicions, do not

Sleek-headed men and such as
 sleep o' nights.
 'Yond Cassius has a lean and hun-
 gry look ;
 He thinks too much ; such men
 are dangerous."
Julius Cæsar, i. 2 (1623).

easily admit to familiar inter-
 course men that are perspicacious
 and curious, whose minds are
 always on the watch and never
 sleep." — *Wisdom of the Ancients*
 (1609).

Another parallelism suggested by Mr. James, who seems
 to be justified in pronouncing it "absolute and perfect."

161

TEREBRATION OF TREES

From Shake-speare

"O, what pity is it
 That he had not so trimm'd and
 dress'd his land
 As we this garden. We at time of
 year
 Do wound the bark, the skin of
 our fruit-trees,
 Lest, being over-proud in sap and
 blood,
 With too much riches it confound
 itself."

Richard II., iii. 4 (1597).

From Bacon

"The terebration of trees not
 only makes them prosper better,
 but it maketh also the fruit sweeter
 and better. The cause is, for that,
 notwithstanding the terebration,
 they may receive aliment sufficient,
 and yet no more than they can
 well turn and digest." — *Sylva*
Sylvarum, 463 (1622-25).

Still another parallelism due to Mr. James. Bacon says
 again on the same subject:

"It hath been practised in trees that show fair and bear not,
 to bore a hole through the heart of the tree, and thereupon it will bear.
 Which may be, for that the tree before hath too much repletion,
 and was oppressed with its own sap." — *Ibid.*, 428.

162

A PROPHECY

"*King Henry of Richmond.* Come
 hither, pretty lad ;
 If heavenly powers do aim aright

"One day when Henry the
 Sixth (whose innocency gave him
 holiness) was washing his hands

To my divining thoughts, thou, at a great feast, and cast his eye
 pretty boy, upon King Henry [the Seventh],
 Shalt prove this country's bliss. then a young youth, he said,
 Thy head is made to wear a princely 'This is the lad that shall pos-
 crown, sess quietly that that we now
 Thy looks are all replete with strive for.'" — *History of Henry*
 majesty ; VII. (1621).
 Make much of him, my lords,
 For this is he shall help you more
 Than you are hurt by me."
3 Henry VI., iv. 6 (1595, 1600,
 1619).

The passage, cited above, from the 'Third Part of King Henry VI.' appeared in the first edition of the play in 1595 ; also, without change in the second, 1600 ; also again without change in the third, in 1619, or three years after the death of the reputed poet at Stratford in 1616. For the folio of 1623, however, it was revised, undoubtedly (as our readers can judge) by the author himself, and then made to read as follows :

" *King Henry.* Come hither, England's hope ; if secret powers
 Suggest but truth to my divining thoughts,
 This pretty lad will prove our country's bliss.
 His looks are full of peaceful majesty,
 His head by nature fram'd to wear a crown,
 His hand to wield a sceptre ; and himself
 Likely in time to bless a regal throne." (1623.)

It is noteworthy that on the titlepage of the 1619 quarto the play, as then published, was said to have been "newly corrected." The inference, therefore, is almost irresistible that the author was living, not only immediately before 1619, when certain changes were elsewhere made in the play, but also during the interval between 1619 and 1623, when very great changes, involving thousands of lines, were made in it.¹

¹ See 'Francis Bacon Our Shake-speare,' p. 116.

To pursue the subject a little farther, — the anecdote was taken from Holinshed, where we find it given thus :

“The Earl of Pembroke took this child, being his nephew, out of the custody of the Lady Herbert, and at his return brought the child with him to London, to King Henry VI. ; whom when the king had a good while beheld, he said to such princes as were with him : ‘Lo, surely this is he, to whom both we and our adversaries, leaving the possession of all things, shall hereafter give room and place.’ ”

The historical plays of Shake-speare contain many paraphrases from Holinshed and Halle. To show how closely the dramatist sometimes follows these old chroniclers, we give one more instance, this time from ‘Henry V.’ :

163

SALIC LAW

From Shake-speare

“There is no bar to stay your high-
ness’ claim to France
But one, which they produced from
Faramount ;
No female shall succeed in Salicke
land,
Which Salicke land the French
unjustly gloze
To be the realm of France,
And Faramount the founder of this
law and female bar.
Yet their own writers faithfully
affirm
That the land Salicke lies in Ger-
many
Between the floods of Sabeek and
of Elm.”

Henry V., i. 2 (1600).

From Bacon

“There was a French gentleman speaking with an English, of the law Salique, that women were excluded to inherit the crown of France. The English said, ‘Yes, but that was meant of the women themselves, not of such males as claimed by women.’ The French gentleman said, ‘Where do you find that gloss ?’ The Englishman answered, ‘I’ll tell you, sir ; look on the back side of the record of the law Salique, and there you shall find it endorsed ;’ meaning there was no such thing at all as the law Salique, but that it was a fiction.” — *Apothegms* (1624).

Both of these statements regarding the Salic law were taken, almost word for word, from Holinshed’s history. This is a significant fact, for it shows that Holinshed was a com-

mon and prolific source of information for the two authors in their respective works. We give an example of each, additional to the above :

From Shake-speare

"Sent the Lord Treasurer with Master Reginald Bray and others unto the Lord Mayor of London, requiring a present of six thousand marks. Whereupon the said Lord Mayor and his brethren, with the commons of the city, granted a present of two thousand pounds." — *Holinshed*, p. 764.

"*Canterbury*. In the book of Numbers is it writ ;
'When the man dies, let the inheritance
Descend unto the daughter.'"

Henry V. i. 2 (1600).

"*King Henry*. If we may pass, we will ; if we be hinder'd,
We shall your tawny ground with your red blood
Discolor."

Ibid., iii. 6.

From Bacon

"And thereupon he took a fit occasion to send the Lord Treasurer and Master Bray, whom he used as counsellor, to the Lord Mayor of London, requiring of the city a present of six thousand marks ; but after parleys, he could obtain but two thousand pounds." — *Bacon's History of Henry VI.*

"The Archbishop further alleged out of the book of Numbers this saying : 'when a man dieth without a son, let the inheritance descend to his daughter.' " — *Holinshed*, p. 546.

"And yet wish I not any of you to be so unadvised as to be the occasion that I dye your tawny ground with your red blood." — *Ibid.*

164

FLEAS

"*Second Carrier*. I think this be the most villanous house in all London road for fleas. . . . Your chamber-lie breeds fleas like a loach." — *1 Henry IV.*, ii. 1 (1598).

"Fleas breed principally in straw or mats where there had been a little moisture, or the chamber and bedstraw been kept close and not well aired." — *Sylva Sylvarum* (1622-25)."

165

CONJUNCTION OF PLANETS

"When the planets
In evil mixture to disorder wander,
What plagues, and what portents,
what mutiny,

"Greater winds are observed to blow about the time of the conjunctions of planets." — *History of the Winds* (1622).

What raging of the sea, shaking of
earth,
Commotion in the winds!"
Troilus and Cressida, i. 3 (1609).

166

APPARITIONS

*From Shake-speare**From Bacon*

"*Brutus*. Ha! who comes here?
I think it is the weakness of mine
eyes

That shapes this monstrous apparition.

It comes upon me. Art thou anything?

Art thou some god, some angel, or
some devil,

That mak'st my blood cold and my
hair to stare?

Speak to me what thou art.

Ghost. Thy evil spirit, *Brutus*.

Brutus. Why comest thou?

Ghost. To tell thee thou shalt see
me at Philippi.

Brutus. Well; then I shall see
thee again?

Ghost. Ay, at Philippi.

Brutus. Why, I will see thee at
Philippi then.

[*Ghost vanishes*.

Now I have taken heart, thou
vanishest."

Julius Cæsar, iv. 3 (1623).

"As in infection and contagion
from body to body it is most certain
that the infection is received
by the body passive, but yet is by
the strength and good disposition
thereof repulsed and wrought out
before it is formed into a disease;
so much the more in impressions
from mind to mind, or from spirit
to spirit, the impression taketh, but
is encountered and overcome by
the mind and spirit, which is passive,
before it work any manifest
effect." — *Sylva Sylvarum* (1622-
25).

This story is told by Plutarch, as follows:

"He thought he heard one come unto him and casting his eye towards the door of his tent, he saw a wonderful strange and monstrous shape of a body coming towards him and said never a word. So *Brutus* boldly asked what he was, a God or a man, and what cause brought him thither. The spirit answered him, 'I am thy evil spirit, *Brutus*, and thou shalt see me by the City of Philippes.'

Brutus being no otherwise afraid replied again unto it — ‘well, then, I shall see thee again.’ The spirit presently vanished away.”

It appears now, as Mr. James very cleverly points out, that Shake-speare’s account of this apparition differs in one important particular from Plutarch’s; namely, it represents Brutus as at first affected by fear, and then, on recovery from the fear, immediately losing sight of his unwelcome visitor. That is, the ghost, being simply the creature of a disordered imagination, fled as soon as the mind of Brutus resumed its natural courage. This result is in exact accordance with Bacon’s definition, as given above.

167

WITCHES

From Shake-speare

“Be these juggling fiends no more
believed,
That palter with us in a double
sense;
That keep the word of promise to
our ear,
And break it to our hope.”

Macbeth, v. 7 (1623).

From Bacon

“As divers wise judges have
prescribed and cautioned, men
may not too rashly believe the
confessions of witches, nor yet the
evidence against them. For the
witches themselves are imagina-
tive, and believe oft-times they do
that which they do not.” — *Nat-
ural History* (1622-25).

At the time when the drama of ‘*Macbeth*’ was written, the crusade against witchcraft had reached its height, the king himself having recently inflicted the most terrible punishments upon a man in Scotland who was condemned for having raised a tempest in the North Sea and thus endangered the king’s life. The drama is an admirable example of Bacon’s method of combating popular delusions, as laid down in his preface to the ‘*Wisdom of the Ancients*’:

“Even now, if any one wish to let new light on any subject into men’s minds, and that without offence or harshness, he must still go the same way [as that of the ancient poets] and call in the aid of similitudes.”

The term *similitudines* would include such a work as the drama of 'Macbeth.'

168

QUARRELLING OVER TRIFLES

From Shake-speare

"*Gregory.* I will frown as I pass by, and let them take it as they list.

Sampson. Nay, as they dare. I will bite my thumb at them; which is a disgrace to them, if they bear it.

Abraham. Do you bite your thumb at us, sir?

Samp. I do bite my thumb, sir.

Abr. Do you bite your thumb at us, sir?

Samp. No, sir; I do not bite my thumb at you, sir; but I bite my thumb, sir.

Abr. You lie.

Samp. Draw, if you be men.

Prince. What ho! you men, you beasts,

That quench the fire of your pernicious rage

With purple fountains issuing from your veins."

Romco and Juliet, i. 1 (1597).

"Thou! why, thou wilt quarrel with a man that hath a hair more or a hair less in his beard than thou hast. . . . Thou hast quarrelled with a man for coughing in the street, because he hath awakened thy dog that hath lain asleep in the sun. Didst thou not fall out with a tailor for wearing his new doublet before Easter? With another, for tying his new shoes with old ribbon?" — *Ibid.*, iii. 1.

From Bacon

"Life is grown too cheap in these times, and every petty scorn or disgrace can have no other reparation [than with the sword]. Nay, so many men's lives are taken away with impunity, that the life of the law is almost taken away." — *Charge against Duelling* (1613).

"Men have almost lost the true notion and understanding of fortitude and valor. A man's life is not to be trifled with; it is to be offered up and sacrificed to honorable services, public merits, good causes, and noble adventures."

— *Ibid.*

169

THE PROUD MAN DEVOURING HIMSELF

From Shake-speare

"Achilles. Patroclus, I'll speak
with nobody.

Agamemnon. He that is proud eats
up himself."

Troilus and Cressida, ii. 3 (1609).

From Bacon

"Those that want friends to open
themselves unto are cannibals of
their own hearts."—*Essay of
Friendship* (1625).

170

A MONARCH NOT ACCOUNTABLE TO OTHERS

"What subject can give sentence
on his king?

Shall the figure of God's majesty,
His captain, steward, deputy elect,
Anointed, crowned, planted many
years,

Be judg'd by subject and inferior
breath?"

Richard II., iv. 1 (1597).

"Her majesty, being imperial
and immediate under God, was
not holden to render account of
her actions to any."—*Proceedings
against Essex* (1600).

On no subject were Bacon and Shake-speare more fully
agreed than on the divine prerogatives of a king or queen.

171

WATCHMEN

"*Watchman*. Well, masters, we
hear our charge; let us go sit here
upon the church-bench till two,
and then all to bed.

Dogberry. Goodman Verges, sir,
speaks a little off the matter, an
old man, sir, and his wits are not
so blunt as, God help, I would de-
sire they were; but, in faith, honest
as the skin between his brows.

Verges. Yes, I thank God I am

"*Question*. How long is their
office?

Answer. The office of constable
is annual, except they be removed.

Question. Of what rank or order
of men are they?

Answer. They be men, as it is
now used, of inferior, yea, of base
condition."—*The Office of Con-
stable* (1608).

as honest as any man living that is
an old man and no honester than
I."—*Much Ado*, iii. 3 and 4 (1600).

In his paper on Constables from which we have quoted, Bacon emphasizes the fact that these officers of the law ought not to be aged men, one of the points upon which Shakespeare lavishes his fun. We seem to find in the play a clear case of instruction by example.

172

FORGIVENESS BETTER THAN VENGEANCE

From Shake-speare

"Kindness, nobler ever than revenge."

As You Like It, iv. 3 (1623).

"Though with their high wrongs I am struck to the quick,

Yet, with my nobler reason, 'gainst my fury

Do I take part. The rarer action is
In virtue than in vengeance; they
being penitent,

The sole drift of my purpose doth extend

Not a frown further. Go, release them, Ariel."

Tempest, v. 1 (1623).

"Who by repentance is not satisfied,

Is not of heaven nor earth."

Two Gentlemen of Verona, iv. 1
(1623).

From Bacon

"In taking revenge, a man is but even with his enemy; but in passing it over, he is superior. . . . Some, when they take revenge, are desirous the party should know whence it cometh. This the more generous. For the delight seemeth to be, not so much in doing the hurt, as in making the party repent."—*Essay of Revenge* (1625).

"One who does the wrong is the aggressor; he who returns it, the protractor."—*De Augmentis* (1622).

Bacon's inculcation of the duty of forgiveness, which is so emphatically reproduced in the Shake-speare Plays, was fully exemplified in his own life. Sir Toby Matthew says of him: "I can truly say that I never saw in him any trace of a vindictive mind, whatever injury was done him, nor ever heard him utter a word to any man's disadvantage which seemed to proceed from personal feeling against the man."

DRUGS SUSPENDING ANIMATION

From Shake-speare

[Enter Friar Lawrence, with a basket.]

"Friar. Now, ere the sun advance
his burning eye

The day to cheer and night's dank
dew to dry,

I must up-fill this osier cage of
ours

With baleful weeds and precious-
juiced flowers.

.
O, mickle is the powerful grace
that lies

In herbs, plants, stones, and their
true qualities.

.
Within the infant rind of this weak
flower

Poison hath residence and medi-
cine power.

For this, being smelt, with that
part cheers each part;

Being tasted, slays all senses with
the heart."

Romeo and Juliet, ii. 3 (1597).

"Friar. Take thou this vial, being
then in bed,

And this distilled liquor drink
thou off;

When presently through all thy
veins shall run

A cold and drowsy humor, for no
pulse

Shall keep his native progress, but
surcease;

No warmth, no breath, shall testify
thou livest;

The roses in thy lips and cheeks
shall fade

From Bacon

"I now come to inquire into the second way of condensing the spirits, namely, by cold; and it is done without any malignity or unfriendly quality. . . . The root of the operation I place in nitre, as a thing specially created for this purpose. The principal subordinates of nitre are borage, bugloss, langue de bœuf, burnet, strawberry plants, strawberries, raspberries, raw cucumbers, raw apples, vine leaves, vine buds, and violets. Next to these come . . . balm, green citrons, green oranges, distilled rose-water, roasted pears, and pale, red, and musk roses. Opium and other strong narcotics congeal the spirits and deprive them of motion. So much for the condensation of spirits by cold." — *History of Life and Death* (1623).

To paly ashes; thy eyes' windows
 fall,
 Like death, when he shuts up the
 day of life;
 Each part, deprived of supple gov-
 ernment,
 Shall, stiff and stark and cold, ap-
 pear like death."

Ibid., iv. 1.

It will be seen that Bacon made a special study of narcotics, and of numerous plants and fruits that are narcotic in their nature. He even speaks of the efficacy of such potions in inducing what he called "voluntary or procured trances," in which, precisely as in the case of Juliet in the play, the "senses are suspended," and suspended too, as he says, "more powerfully than in sleep."

Indeed, Bacon went into the subject so thoroughly, publishing the results of his researches in two different books, the fruits of a lifetime of study, that we may well refuse to find the source of any part of his knowledge of it in a play.

174

SOLDIERS, IRON

From Shake-speare

"Therefore was I created with a
 stubborn outside, with an aspect of
 iron, that, when I come to woo
 ladies, I fright them."

Henry V., v. 2 (1623).

"To see you here an iron man,
 Cheering a rout of rebels with
 your drum."

2 Henry IV., iv. 2 (1600).

From Bacon

"This island of Britain hath (I
 make no question) the best iron in
 the world, that is, the best soldiers
 in the world." — *Speech in the*
House of Commons (1606-7).

Mr. Wigston points out this curious identification of soldiers with iron in both authors.

175

POMPEY'S COMMAND OF THE SEA

From Shake-speare

"Anthony. What is his [Pompey's] strength by land ?

Cæsar. Great and increasing; but by sea

He is an absolute master."

Anthony and Cleopatra, ii. 2 (1623).

"Menas. Thou [Pompey] art, if thou dar'st be, the earthly Jove ;
Whate'er the ocean pales, or sky inclips,

Is thine, if thou wilt ha't."

Ibid., ii. 7.

From Bacon

"Pompey's counsel is plainly that of Themistocles, for he thinks that whoever is master of the sea is master of the empire." — *De Augmentis* (1622).

"The commandment of the sea is an abridgment or quintessence of an universal monarchy." — *Conference of Pleasure* (1592).

The empire of the sea is thus described by one of the characters of the play to be equivalent to the empire of the world. Bacon, quoting Cicero, who in turn had quoted Themistocles, and applying the remark (as Shake-speare does) to Pompey, adds: "Without doubt, Pompey had tired out Cæsar, if upon vain confidence he had not left that way" — that is, if he had not relinquished the sovereignty of the sea.

The parallelism goes farther than this, as Mr. Wigston shows. The two authors were agreed in their conception of Pompey's character. Menas having advised Pompey, who for the moment had the triumvirs, Cæsar, Anthony, and Lepidus, in his power, to murder them, Pompey thus replies :

176

POMPEY'S DISSIMULATION

"Ah, this thou should'st have done,

And not have spoke on 't. In me 't is villainy;

In thee 't had been good service.

Thou must know

"Pompey made it his design by infinite secret engines to cast the state into an absolute anarchy and confusion, that the state might cast itself into his arms for necessity and protection, and so the

<p>'T is not my profit that does lead mine honor ; Mine honor, it. Repent that e'er thy tongue Hath so betray'd thine act ; being done unknown, I should have found it afterwards well done."</p> <p><i>Anthony and Cleopatra</i>, ii. (1623).</p>	<p>sovereign power be put upon him, and he never seen in it." — <i>Advancement of Learning</i> (1603-5).</p>
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In the second edition of the 'Advancement,' the phrase "never seen in it" is rendered, "apparently against his will and inclination." Both authors represent the Roman as an adept in dissimulation.

177

PERSONAL VANITY

From Shakespeare

"Sin of self-love possesseth all
mine eye,
And all my soul, and all my every
part ;
And for this sin there is no remedy,
It is so grounded in my heart.
Methinks no face so *gracious* is as
mine."

Sonnet 62 (1609).

From Bacon

"Neither had the fame of Cicero,
Seneca, Plinius Secundus, borne
her age so well, if it had not been
joined with some vanity in them-
selves ; like unto varnish, that
makes ceilings not only shine but
last. In some persons [this] is
not only comely, but *gracious*." —
Essay of Vain Glory (1612).

178

PAINTING OF THE FACE

"Why should false painting imi-
tate his cheek,
And steal dead seeing of his living
hue ?
Why should poor beauty indirectly
seek
Roses of shadow ?"

Sonnet 67 (1609).

"As for artificial decoration [of
the face], it is well worthy of the
deficiencies which it hath ; being
neither fine enough to deceive, nor
handsome enough to please, nor
wholesome enough to use." — *Advancement of Learning* (1603-5).

SCOTLAND AND ENGLAND

From Shake-speare

"But there's a saying very old
and true :
If that you will France win,
Then with Scotland first begin.

For, once the eagle England being
in prey,

To her unguarded nest the weasel
Scot

Comes sneaking and so sucks her
princely eggs,

Playing the mouse in absence of
the cat,

To tear and havoc more than she
can eat."

Henry V., i. 2 (1600).

From Bacon

"Scotland was ever used by
France as a diversion of an Eng-
lish invasion upon France." — *Ob-*
servations of a Libel (1592).

PREMATURE DEATH OF HENRY V

"Small time, but in that small
most greatly lived
This star of England."

Epilogue to Henry V. (1623).

"King Henry V., too famous to
live long!"

1 Henry VI., i. 1 (1623).

"King Henry V., as his success
was wonderful, so he wanted con-
tinuance, being extinguished after
ten years in the prime of his for-
tune." — *Observations on a Libel*
(1592).

FREQUENT CHANGE OF RULERS, A DISADVANTAGE

"Henry the Sixth, in infant bands
crown'd king,

Of France and England, did this
king succeed;

Whose state so many had the
managing

That they lost France and made
his England bleed."

Epilogue to Henry V. (1623).

"That sentence of Scripture —
'a nation is miserable which has
many rulers' — is interpreted not
only to extend to divisions and
distractions in government, but
also to frequent changes in suc-
cession." — *Ibid.* (1592).

182

DISTRIBUTION OF RICHES

From Shake-speare

"Gloucester. Here, take this
purse . . .
So distribution should undo excess,
And each man have enough."

King Lear, iv. 1 (1608).

From Bacon

"Of great riches there is no real
use, except it be in distribution."
— *Essay of Riches* (1607-12).

183

NOT EVERY CLOUD A STORM

"Every cloud engenders not a
storm."
3 Henry VI., v. 3 (1623).

"Every vapor or fume doth
not turn into a storm." — *Essay of
Seditions and Troubles* (1625).

In both passages, as Mr. Wigston notes, the storms referred to under this metaphor are political.

184

WIND-CHANGING WARWICK

"Wind-changing Warwick now
can change no more."
3 Henry VI., v. 1 (1623).

"It is commonly seen that men,
once placed, take in with the contrary
faction to that by which they
enter, thinking belike that they
have the first sure, and now are
ready for a new purchase." — *Essay
of Faction* (1597).

It is very probable that Bacon had Warwick's career in mind when he wrote the above sentence (the first part of it in 1597 and the latter part for the third edition of his *Essays* in 1625); for that was the most conspicuous instance of "wind-changing" that had happened down to that period in the history of England. He amplified the thought still more in the Latin edition, thus: "they have been long sure of the goodwill and zeal of the other faction, and so prepare themselves to gain new friends."

The word "purchase" is used by Bacon, as it frequently is by Shake-speare, in its strictly legal sense, of acquisition

by any method other than inheritance. To purchase a thing is to pay an equivalent for it; and in one way or another, excepting in the case of an inheritance, a man pays for everything he acquires. Even a theft has its price.

185

BELLEROPHON'S LETTERS

*From Shake-speare**From Bacon*

"*Hamlet*. Up from my cabin,
 My sea-gown scarf'd about me, in
 the dark
 Grop'd I to find out them; had my
 desire;
 Finger'd their packet; and, in fine,
 withdrew
 To mine own room again, making
 so bold,
 My fears forgetting manners, to
 unseal
 Their grand commission; where I
 found,
 O royal knavery! an exact com-
 mand, —
 Larded with many several sorts of
 reasons,
 Importing Denmark's health, and
 England's too,
 With, ho! such bugs and goblins
 in my life, —
 That on the supervise, no leisure
 bated,
 No, not to stay the grinding of the
 axe,
 My head should be struck off."

Hamlet, v. 2 (1604).

"Bellerophon's letters (produc-
 ing letters or evidence against
 oneself)." — *Promus* (1594-96).

Bellerophon, having committed an offence at the court at Argos and being protected from punishment there by the rites of hospitality, was sent away to the king of Lycia with a sealed letter, in which the king was requested to

put the bearer to death. Such letters were thence called "Bellerophon's Letters." Bacon's entry of these words in his *Promus* was made to remind him of this device in correspondence for use in his writings. No other hint of a letter of this kind can be found in all his works, unless the perfect example of it in 'Hamlet' be his.

186

WORDS AND MATTER

"*Polonius*. What do you read, my lord?

Hamlet. Words, words, words.

Pol. What is the matter, my lord?

Ham. Between who?

Pol. I mean, the matter that you read, my lord?"

Hamlet, ii. 2 (1604).

"This matter of marrying his king's daughter . . . words him, I doubt not, a great deal from the matter." — *Cymbeline*, i. 5 (1623).

"Here, then, is the first distemper of learning, when men study words, and not matter." — *Advancement of Learning* (1603-5).

187

WRITING FOR THE FUTURE

"Not marble, nor the gilded monuments

Of princes, shall outlive this powerful rhyme;

But you shall shine more bright in these contents

Than unswept stone, besmear'd with sluttish time.

When wasteful war shall statues overturn,

And broils root out the work of masonry,

Nor Mars his sword, nor war's quick fire shall burn

The living record of your memory.

'Gainst death and all-oblivious enmity

"I must confess my desire to be that my writings should not court the present time, or some few places, in such sort as might make them either less general to persons, or less permanent in future ages." — *Letter to Sir Toby Matthew* (1609).

Shall you pace forth ; your praise
 shall still find room,
 E'en in the eyes of all posterity
 That wear this world out to the
 ending doom."

Sonnet 55 (1609).

No comment on Shake-speare has been more often or more approvingly quoted than one of Jonson's: "he [Shake-speare] was not of an age, but for all time." How exactly these words also describe Bacon's literary ambition, as above expressed!

188

DIVINITY HEDGING A KING

From Shake-speare

"There's such divinity doth wall
 a king
 That treason dares not look on."

Hamlet, iv. 5 (1603).

From Bacon

"God hath implanted such a
 majesty in the face of a prince that
 no private man dare approach the
 person of his sovereign with a
 traitorous intent." — *Speech at
 Trial of Essex (1601).*

189

WORDS SOUNDING, BUT SIGNIFYING NOTHING

"It is a tale
 Told by an idiot, full of sound and
 fury,
 Signifying nothing."

Macbeth, v. 5 (1623).

"It is nothing else but words,
 which rather sound than signify
 anything."

190

A MURDERED MAN'S WOUNDS BLEEDING AFRESH

"If thou delight to view thy hein-
 ous deeds,
 Behold this pattern of thy butcher-
 ies.
 O! gentlemen, see, see! dead
 Henry's wounds
 Open their congeal'd mouths and
 bleed afresh."

Richard III., i. 2 (1597).

"If the body of one murdered
 be brought before the murderer,
 the wounds will bleed afresh." —
Natural History (1622-25).

In his prose treatment of this subject Bacon makes several points that are not alluded to in Shake-speare, and that must have come from independent sources, thus :

"Some do affirm that the dead body, upon the presence of the murderer, hath opened the eyes; and that there have been such like motions, as well, where the party murdered hath been strangled or drowned, as where they have been killed by wounds."

He makes the same superstition the subject of an apothegm :

"A lover met his lady in a close chair, she thinking to go unknown. He came and spake to her. She asked him—'how did you know me?' He said, 'because my wounds bleed afresh.'"

191

REBELLION AGAINST THE BELLY

From Shake-speare

"There was a time when all the
body's members
Rebell'd against the belly; thus
accused it :
That only like a gulf it did remain
I' the midst of the body, idle and
inactive,
Still cupboarding the viand, never
bearing
Like labor with the rest, where the
other instruments
Did see and hear, devise, instruct,
walk, feel,
And, mutually participate, did
minister
Unto the appetite and affection
common
Of the whole body."

Coriolanus, i. 1 (1623).

From Bacon

"In this they fall into the error described in the ancient fable, in which the other parts of the body did suppose the stomach had been idle, because it neither performed the office of motion, as the limbs do, nor of sense, as the head doth; but yet, notwithstanding, it is the stomach that digesteth and distributeth to all the rest." — *Advancement of Learning* (1603-5).

Found in Plutarch (1579), and in Sir Philip Sidney's 'Apology for Poetry' (1581). 'Coriolanus' was probably written sometime between 1612 and 1619; first printed in 1623.

A CUNNING DEVICE

*From Shake-speare**From Bacon*

"[*Enter Othello and Iago at a distance.*]

"There is a cunning which we in England call *The Turning of the Cat in the Pan*; which is, when that which a man says to another, he lays it as if another had said it to him."—*Essay of Cunning* (1612).

Emilia. Madam, here comes my lord.

Cassio. Madam, I'll take my leave.

Desdemona. Why, stay, and hear me speak.

Cas. Madam, not now; I am very ill at ease, unfit for mine own purposes.

Des. Well, do your discretion.

[*Exit Cassio.*]

Iago. Ha, I like not that.

Othello. What dost thou say?

Iago. Nothing, my lord; or if—I know not what.

Oth. Was not that Cassio parted from my wife?

Iago. Cassio, my lord? No, sure, I cannot think it

That he would steal away so guilty-like,

Seeing you coming.

O! beware, my lord, of jealousy;

It is the green-eyed monster which doth mock

The meat it feeds on."

Othello, iii. 3 (1622).

A better example of the kind of cunning which Bacon describes cannot be found in all literature than the one given above from the play of 'Othello.' Iago first incites the feeling of jealousy in his victim, and then, as if surprised and grieved to discover it, utters his warning against it. Mr. Wigston, to whom we owe this splendid parallelism, thus comments upon it: "If we study the whole of this scene

where Iago first begins working upon Othello's mind, we find this exactly illustrated. This caution against jealousy, uttered by Iago, reads as if Othello, and not Iago, had first started the subject, and places the latter in the position of a friend endeavoring to disabuse a suspicious mind of jealous fancies."

193

ENVY, A DEVIL

From Shake-speare

"Devil Envy, say Amen."
Troilus and Cressida, ii. 3 (1609).

From Bacon

"Envy is the proper attribute
of the devil." — *Essay of Envy*
(1625).

Bacon calls envy the "vilest affection and the most depraved." Shake-speare wrote a play to show its effect, when exerted from without, even upon a mind wholly free from it. Dante has pictured the result: the tempter and his victim (Cassius and Brutus) both being eternally crunched between the jaws of the Devil.

194

FALSE PRAISE

"*Alcibiades*. If I thrive well, I'll
visit thee again.

Timon. If I hope well, I'll never
see thee more.

Alcib. I never did thee harm.

Tim. Yes, thou spok'st well of
me.

Alcib. Call'st thou that harm?

Tim. Men daily find it. Get thee
away."

Timon of Athens, iv. 3 (1623).

"Some men are praised mali-
ciously to their hurt." — *Essay*
of Praise (1607-12).

Alcibiades, a sycophant, had praised Timon "to his hurt."

195

SELF-CONTEMPT

"*Apemantus*. Heavens, that I were
a lord!

"Let pride go a step higher, and
from contempt of others rise to con-

- Timon.* What would'st do then, Apemantus?
Apem. E'en as Apemantus does now; hate a lord with all my heart.
Tim. What, thyself?
Apem. Ay."
Timon of Athens, i. 1 (1623).

Apemantus is the "philosopher" of the play.

196

THE STARS, A SHOW

From Shake-speare

From Bacon

- "This huge stage presenteth nought but shows,
 Whereon the stars in secret influence comment."
Sonnet 15 (1609).
 "Velleius, the Epicurean, needed not to have asked, why God should have adorned the heavens with stars, as if he had been an Ædilis, one that should have set forth some magnificent shows or plays." — *Advancement of Learning* (1603-5).

This singular conception of the Maker of the Universe as an Ædile, arranging the stars as shows, common to both authors, seems to have been taken from Cicero's *De Naturâ Deorum*.

The use of the word "plays" in this connection by Bacon is significant, as Mr. Wigston with admirable pertinency points out. It suggests the idea which lay deep in the minds of both authors and which finds frequent expression in the writings of both, that the world is a theatre:

- "All the world's a stage,
 And all the men and women merely players."
As You Like It, ii. 7 (1623).
 "I hold the world but as the world,
 Gratiano;
 A stage where every man must play a part."
Merchant of Venice, i. 1 (1600).
 "Men must know that, in this theatre of man's life, it is reserved only for God and the Angels to be lookers-on." — *Advancement of Learning*, Book ii. (1603-5).

"Life's but a walking shadow, a
poor player
That struts and frets his hour upon
the stage,
And then is heard no more."

Macbeth, v. 5 (1623).

"If your Majesty do at any time
think it fit for your affairs to em-
ploy me again publicly upon the
stage." — *Memorandum of Access
to King James* (1622).

This parallelism runs even into a minor detail, thus :

197

CRYING AT BIRTH

From Shake-speare

From Bacon

"When we are born, we cry that we
are come

To this great stage of fools."

King Lear, iv. 6 (1608).

"Men are sent headlong into this
wretched theatre, where, being ar-
rived, their first language is that
of mourning." — *Posthumous Essay
of Death*.

198

CONFLICT OF PASSIONS

"*Gremio*. A bridegroom say you?
'T is a groom indeed,

A grumbling groom, and that a
girl shall find.

Tranio. Curster than she? Why,
't is impossible.

Gremio. Why, she's a devil, a
devil, a very devil.

Tranio. Why, she's a devil, a
devil, the devil's dam.

Katharina. Come, come, you fro-
ward and unable worms!

My mind hath been as big as one
of yours,

My heart as great, my reason haply
more,

To bandy word for word and frown
for frown;

But now I see our lances are but
straws,

"The best doctors of this knowl-
edge are the poets, where we may
find painted and dissected to the
life, how affections [passions] are to
be stirred up and kindled; how
still'd and laid asleep; . . . how to
set affection against affection, and
by the help of one to master and re-
claim the other." — *De Augmentis*
(1622).

Our strength as weak, our weak-
 ness past compare ;
 Then vail your stomachs, for it is
 no boot,
 And place your hands below your
 husband's foot.

Hortensio. Now go thy ways; thou
 hast tamed a curst shrew.

Lucentio. 'Tis a wonder; by your
 leave, she will be tamed so."

Taming of the Shrew, v. 2 (1623).

Probably there is no more conspicuous instance in history or fiction than the one we find in the 'Taming of the Shrew,' where two persons, each of violent temper and determined will, meet in conflict with the result Bacon describes. And this, too, as Bacon says it ought to be, the work of a poet!

199

HAPPINESS IN THE MEAN

From Shake-speare

"They are as sick that surfeit
 with too much as they that starve
 with nothing.

"It is no mean happiness, there-
 fore, to be seated in the mean." —
Merchant of Venice, i. 2 (1600).

"Be moderate, be moderate."

Troilus and Cressida, iv. 4 (1609).

"Be moderate, allay thy ecstasy."

Merchant of Venice, iii. 2 (1600).

"Laugh moderately."

Love's Labor's Lost, i. 1 (1598).

"Love moderately."

Romeo and Juliet, ii. 7 (1598).

From Bacon

"*Mediocria firma.*" — *Motto of*
Nicholas Bacon, father of Francis.

"*Media tutius itur.*" — *Letter to*
King James (1616).

The motto on the Bacon coat-of-arms (Nicholas Bacon) was *mediocria firma*, — safety is in the mean. It can be read to-day over the door of an ancient building connected with

Bacon's residence in Gorhambury Park. Nicholas Bacon died in 1579.

200

LAUGHING PARROTS

From Shake-speare

From Bacon

"Laugh like parrots at a bag-
piper."
Merchant of Venice, i. 1 (1600). "You shall have parrots that will
not only imitate voices, but laugh-
ing." — *Sylva Sylvarum* (1622-25).

Pointed out by Mr. Wigston.

201

SLANDER

"[Slander], a crow that flies."
Sonnet 70 (1609). "Fame hath swift wings, spe-
cially that which hath black feath-
ers." — *Letter to Sir George*
Villiers (1616).

202

IMPRESSIONS IN ICE

"This weak impress of love is as a
figure
Trench'd in ice, which with an
hour's heat
Dissolves to water and doth lose
his form."
Two Gentlemen of Verona, iii. 2
(1623). "High treason is not written in
ice, that when the body relenteth,
the impression goeth away." —
Charge of Owen (1615).

This fine parallelism is also due to Mr. Wigston, who in this important field has no superior.

203

ANGER, A TEMPORARY MADNESS

"*Ira furor brevis est.*" "Ira furor brevis." — *Charge on*
Timon of Athens, i. 2 (1623). *Opening of the Court of the Verge*
(circa 1611).

204

WHEEL OF FORTUNE

*From Shake-speare**From Bacon*

"The [death] of majesty . . . is a
massy wheel."

Hamlet, iii. 3 (1604).

"This wheel (death of Queen
Elizabeth) is turned round."—

Letter to Kempe (1603).

Col. H. L. Moore calls attention to Bacon's definition of wheel, given in one of his letters to Villiers, as a revolution in public sentiment: "Opinion is a master wheel." Cicero uses it in the same sense.

205

MIND TRAINED LIKE A HORSE

"So is my horse, Octavius ;
It is a creature that I teach to fight,
To wind, to stop, to run directly
on,
His corporal motion govern'd by
my spirit."

Julius Casar, iv. 1 (1623).

"Diogenes' opinion is to be ac-
cepted who commended them . . .
which could give unto the mind
(as is used in horsemanship), the
shortest stop or turn."—*Advance-
ment of Learning* (1603-5).

In the play Anthony compares Lepidus with his horse, both being creatures he can turn or stop at will. Bacon paraphrases a Greek passage (not then translated into English) from Diogenes, in which we find the same comparison of a man's mind with a horse under control of a master.

206

MUSIC, LOVE, AND FLOWERS

"If music be the food of love, play
on ;
Give me excess of it, that, surfeit-
ing,
The appetite may sicken, and so
die.
That strain again ! it had a dying
fall ;

"The breath of flowers . . .
comes and goes like the warbling
of music."—*Essay of Gardens*
(1625).

"The falling from a discord to a
concord in music is sweet."—*Sylva
Sylvarum* (1622-25).

"Is not the precept of a musi-

O, it came o'er my ear like the cian, to fall from a discord to a
sweet south, concord, alike true in affection?" —
That breathes upon a bank of *Advancement of Learning* (1603-5).
violets,
Stealing and giving odor. Enough,
no more ;
'Tis not so sweet now as it was
before."
Twelfth Night, i. 1 (1623).

The reader will take note that the passage from Shakespeare contains three very recondite conceptions; namely, the character of a particular trope in music, the comparison of musical sounds with fragrance of flowers, and the effect of music itself upon the heart. These are all in Bacon.

207

DÆDALUS

*From Shake-speare**From Bacon*

"I, Dædalus; my poor son, Icarus;
Thy father, Minos, that denied our
course;
Thy brother Edward, the sun that
sear'd his wings;
And thou, the envious gulf that
swallow'd him."
3 Henry VI., v. 6 (1595).

"This *Dædalus* was persecuted
with great severity and diligence
and inquisition by *Minos*; yet he
always found means of escape and
places of refuge. Last of all, he
taught his son *Icarus* how to fly;
who, being a novice and ostenta-
tious of his art, fell from the sky
into the water." — *Wisdom of the
Ancients* (1609).

It will be noticed that of the five persons mentioned with their types in a single sentence by Shakespeare, King Henry (Dædalus), Prince Edward (Icarus), Duke of York (Minos), King Edward (the Sun) and the Duke of Gloucester (the Sea), the types of all of them are mentioned or alluded to by Bacon, also in a single sentence.

ORPHEUS AND THE THRACIAN WOMEN

From Shake-speare

"The riot of the tipsy Bacchanals,
Tearing the Thracian singer in their
rage."

A Midsummer-Night's Dream, v.
1 (1600).

From Bacon

"At last, certain Thracian
women, under the stimulation
of Bacchus, came where he was,
. . . while Orpheus himself was
torn to pieces by them in their
fury."—*Wisdom of the Ancients*
(1609).

LEAGUE OF BODY AND SOUL

"Your face, my thane, is as a book
where men
May read strange matters. To be-
guile the time,
Look like the time; bear welcome
in your eye,
Your hand, your tongue; look
like the innocent flower,
But be the serpent under 't."

Macbeth, i. 5 (1623).

"There's language in her eye, her
cheek, her lip,
Nay, her foot speaks."

Troilus and Cressida, iv. 5
(1609).

"The league of soul and body
consists in disclosing the one the
other, and the working the one
upon the other. . . . And well is
this known to a number of cun-
ning and astute persons, whose
eyes dwell upon the faces and
gestures of men, and make their
own advantage of it, as being
most part of their ability and
wisdom."—*Advancement of Learn-
ing* (1603-5).

Bacon made a special study of physiognomy, as had also,
it is evident, the author of the Shake-speare plays.

FEAR IS IGNOBLE

"Let pale-fac'd fear keep with the
mean-born man,
And find no harbor in a royal heart."

2 King Henry VI., iii. 1 (1623).

"True nobility is exempt from fear."

Ibid., iv. 1 (1623).

"Fear is a mark of ignoble
minds."—*Promus* (1594-96).

211

CONSTANCY

From Shake-speare

From Bacon

“Even to vice
They are not constant, but are
changing still
One vice, but of a minute old, for
one
Not half so old as that.”

“Even vices derive a grace
from constancy.” — *De Augmentis*
(1622).

Cymbeline, ii. 5 (1623).

212

EGYPTIAN DARKNESS

“There is no darkness, but ignorance, in which thou art more puzzled than the Egyptians in their fog.” — *Twelfth Night*, iv. 2 (1623).

“This was done with an oath or vow of secrecy, which is like the Egyptian darkness.” — *Charge against the Countess of Somerset* (1616).

213

THRASONICAL BEHAVIOR

“His general behavior vain, ridiculous and thrasonical.”
Love's Labor's Lost, v. 1 (1598).

“He was of an insolent thrasonical disposition.” — *Charge against Somerset* (1616).

214

FORTUNE-TELLING TRICKS

“We are simple we; we know not what is brought to pass under the color of fortune-telling.” — *Merry Wives of Windsor*, iv. 2 (1602).

“My Lord of Somerset, you used him as fortune-tellers do poor people in the country, hold them in a tale while they steal their purse.” — *Charge against Somerset* (1616).

Bacon gives one kind of trick that was practised “under the color or profession of fortune-telling.”

POISON IN SAUCES

*From Shake-speare**From Bacon*

"*Timon*. Would poison were obedient and knew my mind.
Apemantus. Where would'st thou send it?
Timon. To sauce thy dishes."
Timon of Athens, iv. 3 (1623).

"The poison of great spiders and of the venomous fly cantharides was fit for pig's sauce, or partridge sauce, because it resembles pepper." — *Charge against the Countess of Somerset* (1616).

The drama of 'Timon of Athens' was not known to the world until it made its appearance in the first Shake-speare folio of 1623. The trial of the Earl and Countess of Somerset on the charge of murder by poison, the most famous one in the annals of England, took place in 1616. Bacon as State's Attorney conducted the prosecution. The poison had been administered to the victim in sauces. This trial was subsequent to the death of the reputed poet.

TO WALK INVISIBLE

"We have the receipt of fern-seed; we walk invisible." — *Henry IV.*, ii. 1 (1598).

"The wits of these days are too much refined, and practice too much in use, for any man to walk invisible." — *Observations on a Libel* (1592).

WALKING WOODS

"*Siward*. What wood is this before us?

Menteith. The wood of Birnam.

Malcolm. Let every soldier hew him down a bough,
 And bear 't before him.

Messenger. Gracious my lord,
 I should report that which I say I saw,
 But know not how to do it.

"The greater navies look like walking woods." — *Metrical Translation of Psalm 104* (1624).

Macbeth. Well, sir, say.
Mess. As I did stand my watch
 upon the hill
 I look'd toward Birnam, and anon,
 methought,
 The wood began to move."
Macbeth, v. 4, 5 (1623).

Concerning Bacon's metrical translation of the psalm, made (as Mr. Spedding says) "during a fit of sickness," we quote :

"The heroic couplet could hardly do its work better in the hands of Dryden. The truth is, Bacon was not without the 'fine phrensy' of the poet; but the world into which it transported him was one which, while it promised visions more glorious than any poet could imagine, promised them upon the express condition that fiction should be utterly prohibited and excluded. Had it taken the ordinary direction, I have little doubt that it would have carried him to a place among the great poets; but it was the study of his life to refrain his imagination and keep it within the modesty of truth, aspiring no higher." — SPEDDING'S *Works of F. Bacon* (Boston), xiv. 113.

On this we beg to make four points in reply :

1. The exclusion of imaginative works was not essential to Bacon's success as a philosopher. Goethe's career is a sufficient answer to Mr. Spedding on this point.

2. If it were Bacon's reputation only that would have been injured by such works and thereby the success of his philosophy imperilled, nothing was required but concealment of authorship.

3. Poetic instincts of a high order cannot be suppressed. And Bacon himself says that they ought not to be suppressed, even for philosophical purposes, for only by yielding to them and making use of them can the nature and power of the human passions, one with another, be displayed. (See 'Advancement of Learning,' Book II.)

4. As a matter of fact in Bacon's case, imaginative works were not excluded. The 'New Atlantis' is wholly imagina-

tive, a work of the same kind as Plato's 'Republic,' St. Augustine's *De Civitate Dei*, and More's 'Utopia.'

218

TIME, OUR INTERPRETER

From Shake-speare

From Bacon

"So our virtues
Lie in the interpretation of the
times."
Coriolanus, iv. 7 (1623).

"The times themselves interpret our deeds." — *De Augmentis* (1622).

219

THE WORLD, A PRISON

"*Guildenstern*. Prison, my lord?
Hamlet. Denmark 's a prison.
Rosencrantz. Then is the world
one.

"The world is a prison, if I
may not approach his majesty." —
Letter to Buckingham (1621).

Hamlet. A goodly one, in which
there are many confines, wards,
and dungeons, Denmark being
one of the worst." — *Hamlet*, ii. 2
(1623).

220

PRETENCE OF WISDOM

"There are a sort of men whose
visages
Do cream and mantle like a stand-
ing pond,
And do a wilful stillness entertain,
With purpose to be dress'd in an
opinion
Of wisdom, gravity, profound conceit,
As who should say, I am Sir
Oracle,
And, when I ope my lips, let no
dog bark.
O! my Antonio, I do know of these
That therefore are reputed wise
For saying nothing."
Merchant of Venice, i. 1 (1600).

"Some help themselves with
countenance and gesture, and are
wise by signs, as Cicero saith of
Piso, that when he answered him,
he fetched one of his brows up to
his forehead, and bent the other
down to his chin. . . . Some are
so close and reserved as they will
not show their wares but by a
dark light, and seem always to
keep back somewhat." — *Essay of
Seeming Wise* (1607-12).

221

THE WISE MAN AND THE FOOL

From Shake-speare

From Bacon

"The fool doth think he is wise,
but the wise man knows himself to
be a fool." — *As You Like It*, v.
1 (1623).

"If you are wise, you are a fool;
if you are a fool, you are wise." —
De Augmentis (1622).

222

THE COFFER OF DARIUS

"Her ashes, in an urn more pre-
cious
Than the rich-jewell'd coffer of
Darius."

1 *Henry VI.*, i. 6 (1623).

"What estimation he had learn-
ing in doth appear . . . in the
judgment he gave touching that
precious cabinet of Darius, which
was found among his jewels." —
Advancement of Learning (1603-5).

223

DURATION OF A WONDER

"*Gloucester*. That would be ten
days' wonder at the least.
Clarence. That's a day longer
than a wonder lasts."

3 *Henry VI.*, iii. 2 (1595).

"I was seven of the nine days out
of the wonder before you came."
— *As You Like It*, iii. 2 (1623).

"I thought good to step aside
for nine days, which is the du-
rance of a wonder." — *Letter to
Lord Keeper* (1595).

224

AN ACTOR FORGETTING HIS PART

"As an imperfect actor on the stage,
Who with his fear is put beside his
part."

Sonnet 23 (1609).

"They would make you a king
in a play, who, when one would
think he standeth in great majesty
and felicity, is troubled to say his
part." — *Gesta Grayorum* (1594).

225

AFFECTATIONS OF TRAVEL

"Look you lisp and wear strange
suits, . . . or I will scarce think
you have swam in a gondola." —
As You Like It, iv. 1 (1623).

"Let his travel appear rather in
his discourse than in his apparel or
gesture." — *Essay of Travel* (1625).

226

INTEREST MONEY

From Shake-speare

"Antonio. Is your gold and silver
ewes and rams ?

Shylock. I cannot tell ; I make it
breed as fast.

Antonio. When did friendship take
A breed of barren metal of his
friend ? "

Merchant of Venice, i. 3 (1600).

From Bacon

"It is against nature for money
to beget money." — *Essay of
Usury* (1625).

227

IN ANGER GAIN TIME

"*Hamlet.* And thus he dies, and so
I am revenged.

No, not so ; he took my father
sleeping, his sins brimful ;
And how his soul stood to the state
of heaven,

Who knows, save the immortal
powers ?

And shall I kill him now,
When he is purging of his soul,
Making his way to heaven ? This
is a benefit,

And not revenge ; no, get thee up
again ;

When he's at game, swearing,
taking his carouse, drinking,
drunk,

Or in the incestuous pleasure of
his bed,

Or at some act that hath no relish
Of salvation in 't, then trip him,
That his heels may kick at heaven,
And fall as low as hell."

Hamlet, iii. 3 (1603).

"In all refrainings of anger, it is
the best remedy to gain time, and
to make a man's self believe that
the opportunity of his revenge is
not yet come ; but that he foresees
a time for it, and so to still himself
in the mean time and reserve it." —
Essay of Anger (1625).

The commentators can make nothing of this speech of
Hamlet's. Dr. Johnson thought it "too horrible to be read

or to be uttered." Caldecott and Wordsworth wondered "whether or not Shakespeare gave a faithful picture of human nature" in it!

228

REPUGNANCE TO DEAD BODIES

*From Shake-speare**From Bacon*

"How! a page!
Or dead or sleeping on him? But
dead rather;
For nature doth abhor to make his
bed
With the defunct, or sleep upon
the dead."

Cymbeline, iv. 2 (1623).

"Generally, that which is dead
or corrupted or excerned hath an-
tipathy with the same thing when
it is alive and when it is sound;
as a carcass of man is most infec-
tious and odious to man."—*Nat-
ural History* (1622-25).

229

VICE IN GARB OF VIRTUE

"There is no vice so simple but
assumes
Some mark of virtue on his out-
ward parts."

Merchant of Venice, iii. 2 (1600).

"Evil approacheth to good,
sometimes for concealment, some-
times for protection. So hypocrisy
draweth near to religion for covert
and hiding itself; vice lurks in
the neighborhood of virtue; and
sanctuary-men, which were com-
monly inordinate men and male-
factors, were wont to be nearest to
priests and prelates and holy men."
—*Colors of Good and Evil*, vii.
(1597).

230

KNOTS IN TREES

"As knots, by the conflux of meet-
ing sap,
Infect the sound pine."

Troilus and Cressida, i. 3 (1609).

"They have some closeness and
hardness in their stalk, which hin-
dereth the sap from going up, until
it hath gathered into a knot."—
Sylva Sylvarum (1622-25).

231

ARION AMONG DOLPHINS

*From Shake-speare**From Bacon*

"Like Arion on the Dolphin's
back."

Twelfth Night, i. 2 (1623).

"A man should be an Orpheus
in the woods, but among dolphins
an Arion." — *Advancement of
Learning* (1603-5).

232

KNOTS IN GARDENS

"Thy curious-knotted garden."

Love's Labor's Lost, i. 1 (1598).

"As for the making of knots or
figures with divers colored earths,
that they may lie under the win-
dows of the house, on that side
which the garden stands, they be
but toys." — *Essay of Gardens*
(1625).

233

IMPOSTHUMATIONS

"This is th' imposthume of much
wealth and peace,

That inward breaks, and shows no
cause without

Why the man dies."

Hamlet, iv. 4 (1604).

"He that turneth the humor or
maketh the wound bleed inwards
endangereth malign ulcers and
pernicious imposthumations." —
Essay of Seditions (1607-12).

Mr. Reynolds, in his scholarly edition of Bacon's Essays, notes how frequently Bacon uses this pathological simile, also introduced into Shake-speare. For instance, in addition to the passage quoted above, we have the following:

"Take away liberty of Parliament, the griefs of the subject will bleed inwards; sharp and eager humours will not evaporate; and then they must exulcerate, and so may endanger sovereignty itself." — *Speech in Parliament* (1610).

234

NIGHT MUSINGS

"Weary with toil I haste me to
my bed,

"I verily think your brother's
weak stomach to digest hath been

The dear repose for limbs with travel tired ;
 But then begins a journey in my head
 To work my mind, when body's work 's expir'd."

Sonnet 27 (1609).

Peter Boëner, one of Bacon's servants, says he seldom saw his lordship "take up a book. He only ordered his chaplain and me to look in such and such an author for a certain place, and then he dictated to us early in the morning what he had invented and composed during the night."

235

THE COMPLEXIONS

From Shake-speare

"The o'ergrowth of some complexion."

Hamlet, i. 4 (1604).

"Is that one of the four complexions?"

Love's Labor's Lost, i. 2 (1598).

From Bacon

"Empiric physicians . . . know neither the causes of disease nor the complexions of patients."—*Advancement of Learning* (1603-5).

"Then must Franklin be purveyor of the poisons, and procure five, six, seven several potions, to be sure to hit his complexion."—*Charge against Somerset* (1616).

In each of these passages the word "complexion" is used in its old philosophical sense of *temperament*, as determined by the combination (*complexio*) in every man of the four elementary humors: choler, melancholy, phlegm, and blood. The excess or "o'ergrowth" of one of these was thought to produce disease—beyond the knowledge or skill, as Bacon says, of "empiric physicians."

236

CHARGE TO CONSTABLES

"*Verges*. Give them their charge, neighbor Dogberry."—*Much Ado*, iii. 3 (1600).

"The office of high-constable grew in use for the receiving of the commandments and prescripts

from the justices of the peace, and distributing them to the petty constables." — *Office of Constables* (posthumous paper, date unknown).

Lord Chief Justice Campbell, commenting on this scene in 'Much Ado about Nothing,' says, "there has never been a law or custom in England to give a charge to constables." It appears that the author of the play knew more about the laws of England than this Chief Justice himself did.

On other points involved in this scene between the master constable and the watch, however, Lord Campbell concedes that even "Coke could not have defined more accurately, than in these lines, the power of a peace-officer." Certainly not, nor could any other judge that ever sat upon an English bench. Shake-speare simply followed the rule laid down by Bacon, thus :

"For pacifying of quarrel begun, the constable may, upon hot words given, or likelihood of breach of the peace to ensue, command them in the King's name to keep peace, and depart, and forbear. . . . For punishment of breach of peace past, the law is very sparing in giving any authority to constables, because they have not power judicial, and the use of his office is rather for preventing or staying of mischief, than for punishment of offences."

This limitation of authority is observable in every utterance of Dogberry.

237

LIE THERE, MY ART

From Shake-speare

From Bacon

"Lend thy hand,
And pluck my magic garment
from me, — so:

[*Lays down his mantle.*

Lie there, my art."

Tempest, i. 2 (1623).

Lord Treasurer Burleigh used to say, when laying aside his official robe at the close of his day's work,
"lie there, Lord Treasurer."

Burleigh was Bacon's uncle. He died in 1598, but this incident of his private life was not made public until twenty-six years after Shakspeare's death.

238

LOVE WITHOUT CAUSE

From Shake-speare

From Bacon

"Why to love I can allege no
cause."

"Love has no cause." — *Wisdom
of the Ancients* (1609).

Sonnet 49 (1609).

239

PERSPECTIVES

"Mine eye hath play'd the painter,
and hath stell'd
Thy beauty's form in table of my
heart ;

"Like perspectives, which show
things inward when they are
but paintings." — *Natural History*
(1622-25).

My body is the frame wherein 't is
held,

And perspective it is best painter's
art.

For through the painter must you
see his skill,

To find where your true image
pictured lies,

Which in my bosom's shop is
hanging still,

That hath his windows glazed with
thine eyes."

Sonnet 24 (1609).

To "show things inward," or (as in the sonnet) to show the loved one's form within the body, or in the heart of the loving, is the highest art of the painter. Both authors call this effect a perspective (*perspicere*, to see through).

240

UNIVERSAL KNOWLEDGE

"Shakespeare so devoted himself
to the study of every trade, pro-
fession, pursuit and accomplish-

"I have taken all knowledge to
be my province." — *Letter to Lord
Burleigh* (1592).

ment that he became master of them all, which his plays clearly show him to have been." — *Furness's Variorum Shakespeare*.

241

ASTROLOGY

From Shake-speare

"The fault, dear Brutus, is not in our stars,
But in ourselves."

Julius Cæsar, i. 2 (1623).

From Bacon

"As for astrology, it is so full of superstition that scarce anything can be discovered in it." — *De Augmentis* (1622).

"Chiefly the mould of a man's fortune is in himself." — *Essay of Fortune* (1607-12).

It was Bacon's opinion that the influence of the stars is exerted, not on individual men, but directly on masses of men, though he made an exception in favor of certain persons who, he said, "are more susceptible, and of softer wax, as it were, than the rest of their species."

It is clear that Cassius would not have been included by him in his excepted class.

242

EXPRESSION OF SORROW

"Give sorrow words; the grief that does not speak,
Whispers the o'erfraught heart,
and bids it break."

Macbeth, iv. 3 (1623).

"You do freely bar the door of your own liberty, if you deny your griefs to your friend." — *Hamlet*, iii. 2 (1604).

"No receipt openeth the heart but a true friend, to whom you may impart griefs."

"No man, that imparteth his griefs to his friend, but he grieveth the less."

"Those that want friends to open themselves unto are cannibals of their own hearts." — *Essay of Friendship* (1607-12, 1612, 1625).

EXCESSIVE PRAISE

From Shake-speare

"Gaunt. Though Richard my
life's counsel would not hear,
My death's sad tale may yet un-
deaf his ear.

York. No; it is stopp'd with other
flattering sounds,
As praises of his state.

Where doth the world thrust
forth a vanity,

So it be new, there's no respect
how vile,

That is not quickly buzz'd into
his ears?

Then all too late comes counsel to
be heard,

Where will doth mutiny with
wit's regard.

Gaunt. [To the king.

A thousand flatterers sit within
thy crown.

Northumberland. The king is not
himself, but basely led

By flatterers."

Richard II., ii. 1 (1597).

From Bacon

"He who rises early, praising
his friend, shall be counted a curse
to him." — *De Augmentis* (1622).

TELEPATHY

"Imogen. I did not take my leave
of him, but had

Most pretty things to say; ere I
could tell him

"Some trial should be made
whether pact or agreement do any-
thing; as if two friends should
agree that on such a day in every

We agree with Mr. Wigston that the drama of 'Richard II.' was written to show the effect of flattery upon a mind predisposed to receive it.

How I would think on him, at
certain hours,
Such thoughts and such. . . .

Or have charged him
At the sixth hour of morn, at
noon, at midnight,
To encounter me with orisons, for
then

I am in heaven with him."

Cymbeline, i. 4 (1623).

week, they, being in far different
places, should pray one for an-
other, or should put on a ring or
tablet, one for another's sake." —
Natural History (1622-25).

Imogen made this "pact or agreement" with her husband on the eve of his departure for Italy, precisely in the manner and for the purpose suggested by Bacon. The resemblance extends even to the ring which she gives him for a keepsake:

"*Imogen*. This diamond was my mother's; take it, heart." i. 1.

And the departing husband gives her a bracelet, an exchange of mementos, as Bacon says, "for one another's sake."

245

FOR VIRTUE, NOT PRAISE

From Shake-speare

"But come, the bow; now mercy
goes to kill,
And shooting well is then ac-
counted ill.
Thus will I save my credit in the
shoot:—
Not wounding, pity would not let
me do it;
If wounding, then it was to show
my skill,
That more for praise than purpose
meant to kill.
And out of question, so it is some-
times,
Glory grows guilty of detested
crimes,
When for fame's sake, for praise,
an outward part,

From Bacon

"Praise is the handmaid of vir-
tue." — *Promus* (1594).

"We should both seek and love
virtue for itself, and not for praise;
for, as one said, it is a shame for
him that woos the mistress to
court the maid, for praise is the
handmaid of virtue." — *Letter to
Rutland* (1596).

We bend to that the working of
the heart.

As I for praise alone now seek to
spill

The poor deer's blood, that my
heart means no ill."

Love's Labor's Lost, iv. 1 (1598).

Here is a parallelism that for depth, subtlety, and strength cannot be exceeded. The two passages are rays of light into one and the same mind, penetrating to and revealing, under different forms of imagery, the most sublime rule of human conduct. Not only did Bacon express this sentiment several times in his writings, but, as we shall endeavor to show, he also expressed it in his life.

246

MOLES

From Shake-speare

"Well said, old mole! canst work
i' the earth so fast?"

Hamlet, i. 5 (1603).

From Bacon

"He had so many moles, as it
were perpetually at work, under-
mining him." — *History of Henry*
VII. (1621).

247

CÆSAR AFFECTED BY FLATTERY

"When I tell him he hates flat-
terers,

He says he does, being then most
flattered."

Julius Cæsar, ii. 1 (1623).

"Whether satiated with power
or corrupted by flattery, he aspired
likewise to the external emblems [of
sovereignty], the name of king and
crown; which turned to his destruc-
tion." — *Character of Julius Cæsar*
(circa 1601).

The two authors were at one in ascribing not only envy to the assassins of Cæsar, but to Cæsar himself a fatal susceptibility to flattery.

Mr. Wigston points out another subtle parallelism in this twin analysis of the causes of Cæsar's downfall. The flat-

terers of Cæsar had inspired him to an extreme (according to Bacon), to an unwise (according to Shake-speare) degree of self-confidence :

248

CÆSAR'S SELF-CONFIDENCE

From Shake-speare

" *Cæsar*. What say the augurers ?

Servant. They would not have you
to stir forth to-day.

Plucking the entrails of an offering
forth,

They could not find a heart within
the beast.

Cæs. The gods do this in shame of
cowardice.

Cæsar should be a beast without a
heart,

If he should stay at home to-day
for fear.

No, Cæsar shall not ; danger knows
full well

That Cæsar is more dangerous than
he.

We are two lions litter'd in one
day,

And I the elder and more terrible ;

And Cæsar shall go forth.

Calpurnia. Alas ! my lord,

Your wisdom is consumed in con-
fidence."

Ibid., ii. 2 (1623).

From Bacon

" When the augur brought Cæsar
word that the entrails were not
favorable, he murmured in a low
voice, ' they will be more favorable
when I choose ; ' which speech did
not long precede the misfortune of
his death. For this extremity of
confidence is ever as unlucky as un-
hallowed." — *De Augmentis* (1622).

249

ACTS NOT TO BE JUDGED BY RESULTS

" Why, brother Hector,
We may not think the justness of
each act

Such and no other than event doth
form it."

Troilus and Cressida, ii. 2 (1609).

" I pray that whoever thinks
that an act must be judged by the
event he may not succeed." —
Promus (1594-96).

COMPOSITE BEINGS

From Shake-speare

"This hand is Grecian all,
And this is Trojan; the sinews of
this leg

All Greek, and this all Troy; my
mother's blood

Runs on the dexter cheek, and his
sinister

Bounds in my father's."

Troilus and Cressida, iv. 5 (1609).

"This Ajax is half made of Hec-
tor's blood;

In love whereof half Hector stays
at home;

Half heart, half hand, half Hector
comes to seek

This blended knight, half Trojan,
and half Greek."

Troilus and Cressida (1609).

From Bacon

"Betwixt different species there
almost always lie certain indivi-
duals which partake of the nature
of both; as moss between corrup-
tion and a plant; fishes that stick
to rocks and cannot move away;
between a plant and an animal; rats
and mice, and some other things,
between animals generated of pu-
trefaction and of seed; bats between
birds and beasts; flying fish (which
are now well-known) between birds
and fishes; seals, between fishes and
quadrupeds; and the like." — *De
Augmentis* (1622).

HOG AND BACON

"Quickly. Hang-hog is Latin for
Bacon, I warrant you." — *Merry
Wives of Windsor*, iv. 1 (1623).

"A culprit, on trial for his life
before Sir Nicholas Bacon, desired
his mercy on account of kindred.
'Prithee,' said my lord judge,
'how comes that in?' 'Why, if
it please you, my lord, your name
is Bacon, and mine Hog, and
in all ages Hog and Bacon have
been so near kindred that they are
not to be separated.' 'Ay, but,'
replied Bacon, 'you and I cannot
be kindred, except you be hanged;
for Hog is not Bacon until it be
well hanged.'" — *Apothegms*.

An incident in the history of the Bacon family, not pub-
lished to the world till forty-eight years after the above pas-
sage in the play was written.

252

SYMPATHY IN SOUNDS

From Shake-speare

"Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering;
Resembling sire and child and happy mother,
Who, all in one, one pleasing note do sing." *Sonnet 8* (1609).

From Bacon

"All concords and discords of music, no doubt, are sympathies and antipathies of sounds." — *Natural History* (1622-25).

The writer of this sonnet must have made a study of the laws of sound. He refers to the effect which the vibration of one string of a musical instrument may have by induction upon another, both having first been wound up in unison. From this he derives an exquisitely poetic exemplification of marriage with its resulting offspring.

Bacon made the same study; he devoted several pages of his 'Natural History' to it. In the case supposed his explanation was, that the vibration is communicated from one string to another "by sympathy." Bacon told the House of Commons in 1610 that "in consent, where tongue-strings, not heart-strings, make the music, harmony may end in discord." The transition to "heart-strings," implied in the sonnet, is exactly in line with Bacon's thought.

253

DRUGS

"'T is known I ever
Have studied physic, through
which secret art
By turning o'er authorities, I have
Together with my practice, made
familiar
To me and to my aid the blest
infusions
That dwell in vegetives, in metals,
stones."

Pericles, iii. 2 (1609).

"Here is the deficiency which I find, that physicians have not, partly out of their own practice, partly out of the constant probations reported in books, and partly out of the traditions of empirics, set down and delivered over certain experimental medicines for the cure of particular diseases." — *Advancement of Learning* (1603-5).

Ceremon, the physician in the play, has evidently supplied the deficiency in the curative art which had been noted by Bacon, a few years before the play of 'Pericles' appeared in print. Not only so, but this learned and philanthropic citizen expressly admits that to acquire a knowledge of these medicines, he was obliged, as Bacon says he would be, to make some sacrifice of honor and wealth. We quote again :

254

THE TRUE PHYSICIAN

From Shake-speare

"I can speak of the disturbances
That nature works, and of her
cures ; which doth give me
A more content in course of true
delight
Than to be thirsty of tottering
honor,
Or tie my treasure up in silken
bags,
To please the fool and death."

Pericles, iii. 2 (1609).

From Bacon

"In the opinion of the multitude, witches and old women and impostors have had a competition with physicians. And what followeth ? Even this, that physicians say to themselves, as Salomon expresseth upon an higher occasion, 'if it befal to me as befalleth to the fools, why should I labor to be more wise ?' And therefore I cannot much blame physicians, that they use commonly to intend some other art or practice, which they fancy, more than their profession. For you shall have of them antiquaries, poets, humanists, statesmen, merchants, divines, and in every of these better seen than in their profession ; and no doubt upon this ground, that they find mediocrity and excellency in their art maketh no difference in profit or reputation toward their fortune."—*Advancement of Learning* (1603-5).

In another respect, then, Ceremon rises above the common practitioners of the time. He seeks neither "honor" nor "treasures tied up in silken bags" outside of his profession.

He is Bacon's ideal, a true physician, "studying nature and nature's cures with delight." He even restored Thaisa to life, after she had lain many hours in her coffin,—an achievement Bacon declares to be, under certain conditions, within the scope of medical science.

255

CONSTANCY

*From Shake-speare**From Bacon*

<p>"Were man But constant, he were perfect." <i>Two Gentlemen of Verona</i>, v. 4 (1623).</p>	<p>"Constancy is the foundation on which virtues rest." — <i>De Augmentis</i> (1622).</p>
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256

FOIL

<p>"A base foul stone, made precious by the foil Of England's chair, where he is falsely set." <i>Richard III.</i>, v. 3 (1597). "My reformation, glittering o'er my fault, Shall show more goodly and attract more eyes Than that which hath no foil to set it off." <i>1 Henry IV.</i>, i. 2 (1598).</p>	<p>"The stone had need to be rich that is set without foil." "Virtue is a rich stone, best plain set." — <i>Essay of Beauty</i> (1607-12).</p>
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257

CIPHERS

<p>"A crooked figure may Attest in little place a million; Let us, ciphers to this great ac- count, On your imaginary forces work." <i>Prologue to Henry V.</i> (1593).</p>	<p>"He that plotteth to be the only figure amongst ciphers is the decay of an whole age." — <i>Essay of Ambition</i> (1607-12).</p>
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258

TOPS OF VIRTUES

From Shake-speare

"The top of admiration."

Tempest, iii. 1 (1623).

"The top of judgment."

Measure for Measure, ii. 2 (1623).

"The top of honor."

2 Henry VI., i. 2 (1623).

"To the spire and top of praises."

Coriolanus, i. 9 (1623).

"The top of question."

Hamlet, ii. 2.

"Top of sovereignty."

Macbeth, iv. 1 (1623).

"Top of my compass."

Hamlet, iii. 2.

"Top of my bent."

Ibid.

"In top of all design."

Anthony and Cleopatra, v. 1 (1623).

"In tops of all their pride."

3 Henry VI., v. 6.

"The top of happy hours."

Sonnet 16.

"In top of rage."

*Lover's Complaint.**From Bacon*

"Pindar, in praising Hiero, says most elegantly (as is his wont) that he 'culled the tops of all virtues.' And certainly I think it would contribute much to magnanimity and the honor of humanity, if a collection were made of what the schoolmen call the *ultimities* and Pindar the *tops* or *summits*, of human nature, especially from true history ; showing what is the ultimate and highest point which human nature has of itself attained in the several gifts of body and mind." — *De Augmentis* (1622).

259

GATES OF MERCY

"The gates of mercy shall be all shut up."

Henry V., iii. 3 (1623).

"We wished him not to shut the gate of your Majesty's mercy." — *Letter to the King* (1616).

260

ELM AND VINE

"Thou art an elm, my husband, I a vine."

Comedy of Errors, ii. 2 (1623).

"In France, the grapes that make the wine grow upon low vines, bound to small stakes ; . . . in Italy and other countries where they have hotter suns, they raise them upon elms." — *Natural History* (1622-25).

10

261

TWO SOULS IN EVERY MAN

From Shake-speare

"*Adriana*. I see two husbands, or
mine eyes deceive me.

Duke. One of these men is Genius
to the other.

Which is the natural man,
And which the spirit ?

.
These two Antipholuses, these two
so like,

And these two Dromios, one in
semblance."

Comedy of Errors, v. 1 (1623).

From Bacon

"We now come to the doctrine
of the human soul. It has two
parts; the one treating of the
rational soul, which is divine;
the other of the irrational, which
we have in common with the
brutes." — *De Augmentis* (1622).

Bacon's psychology finds a witty development in the play. Adriana, seeing a double husband before her, declares that his two souls have become separated, and that each has acquired a body of its own. The bewildered duke demands to know which contains the Genius, or (as Bacon calls it) "mastering spirit" ?

262

CONSERVATION OF BODIES

"*Hamlet*. How long will a man
lie i' the earth before he rots?"

Hamlet, v. 1 (1603).

"It is strange and well to be
noted, how long dead bodies have
continued uncorrupt and in their
former dimensions, as appeareth
in the mummies of Egypt; having
lasted, as is conceived (some of
them), three thousand years." —
Natural History (1622-25).

It is sufficiently remarkable that both authors should have investigated this singular subject of the conservation of bodies after death; but it is still more remarkable — indeed, it can be explained in one way only — that both should have sought illustrations of it in the two-fold case of Alexander and Cæsar, thus :

"*Hamlet*. Why may not imagination trace the noble dust of Alexander, till he find it stopping a bung-hole ?

Imperious Cæsar, dead and turn'd to clay,
Might stop a hole to keep the wind away."

Hamlet, v. 1 (1603).

"When Augustus Cæsar visited the sepulchre of Alexander the Great in Alexandria, he found the body to keep his dimension ; but, notwithstanding all the embalming (which no doubt was of the best), the body was so tender as Cæsar, touching but the nose of it, defaced it."—*Natural History* (1622–25).

263

ANTIQUITY, THE YOUTH OF THE WORLD

From Shake-speare

"If that the world and love were young,
And truth in every shepherd's tongue,
These pretty pleasures might me move,
To live with thee and be thy love."

Love's Answer.

From Bacon

"Antiquity was the youth of the world. These times are the ancient times, when the world is ancient, and not those which we account ancient by a computation backward from ourselves."—*Advancement of Learning* (1603–5).

"The age in which the ancients lived, though in respect of us it was the elder, yet in respect of the world, it was the younger."—*Novum Organum* (1608–20).

This sentiment is one of the most noteworthy Bacon ever uttered ; we find it constantly repeated and enforced by him as though it were his own. In Mr. Spedding's opinion it probably was his own, for no English writer, so far as we know, had previously given expression to it—except Shake-speare.

264

COMMONPLACE BOOKS

"Look ! what thy memory cannot contain,
Commit to these waste blanks, and thou shalt find
Those children nurs'd, deliver'd from thy brain,

"There can hardly be anything more useful even for the old and popular sciences than a sound help for the memory ; that is, a good and learned digest of commonplaces. . . . I hold the entry of

To take a new acquaintance of thy
mind.

These offices, so oft as thou wilt
look,

Shall profit thee, and much en-
rich thy book."

Sonnet 77 (1609).

commonplaces to be a matter of
great use and essence in study-
ing." — *Advancement of Learning*
(1603-5).

Bacon himself kept a commonplace book. He began it in December, 1594, and on Jan. 20, 1595-96, he was still making entries in it. The advice given in the 'Advancement of Learning,' reinforced in the *De Augmentis*, and also laid down in the seventy-seventh Sonnet, as to the usefulness of such a work, was thus based on the results of personal experience.

265

AUTOMATIC MUSICAL INSTRUMENTS

*From Shake-speare**From Bacon*

"[*Solemn music.*

Belarius. My ingenious instru-
ment!

Hark! Polydore, it sounds; but
what occasion

Hath Cadwal now to give it mo-
tion? Hark!

Guiderius. Since death of my
dear'st mother

It did not speak before."

Cymbeline, iv. 2 (1623).

"There were lately with us cer-
tain Batavians who had constructed
a musical instrument which, when
exposed to the rays of the sun, ut-
tered harmonious sounds. It is
probable this was caused by the
expansion of heated air, which was
able to impart motion to the ele-
ments." — *Phænomena Universi*
(previous to 1622).

266

BOOKS MORE DURABLE THAN MONUMENTS

"Not marble, nor the gilded mon-
uments

Of princes, shall outlive this power-
ful rhyme."

Sonnet 55 (1609).

"When wasteful war shall statues
overturn,

"We see, then, how far the mon-
uments of wit and learning are
more durable than the monuments
of power or of the hands. For
have not the verses of Homer con-
tinued twenty-five hundred years
or more, without the loss of a syl-

And broils root out the work of
masonry,

Shall you pace forth; your praise
shall still find room."

Sonnet 55 (1609).

lable or letter; during which time infinite palaces, temples, castles, cities, have been decayed and demolished?" — *Advancement of Learning* (1603-5).

"It is not possible to have the true pictures or statues of Cyrus, Alexander, Cæsar, no, nor of the kings or great personages of much later years, for the originals cannot last, and the copies cannot but leese of the life and truth. But the images of men's wits and knowledges remain in books, exempted from the wrong of time and capable of perpetual renovation." — *Ibid.*

267

ENCYCLOPÆDIAS

From Shake-speare

"Jaques. 'T is a Greek invocation,
to call fools into a circle."

As You Like It, ii. 6 (1623).

From Bacon

"It is a matter of common discourse of the chain of sciences how they are linked together, insomuch as the Grecians, who had terms at will, have fitted it of a name of Circle Learning." — *Of the Interpretation of Nature* (1603).

The circle mentioned by Jaques is the circle of the sciences, called by the Greeks *Encyclopædia*. An adept in one science, and one only, may, in badinage, be considered a "fool," for, as Bacon undertakes to prove, a knowledge of all sciences is necessary for the full comprehension of any one. He cites the case of Copernicus in point. Copernicus, as an astronomer, reached the conclusion that the sun is the centre of the solar system, an opinion, says Bacon, "which astronomy cannot correct because it is not repugnant to any of the appearances, yet natural philosophy doth correct." The banished

duke, in seeking to please a stubborn will in one direction, has disregarded or lost sight of other interests, and thus, technically considered, become a fool.

268

GOOD DAWNING

*From Shake-speare**From Bacon*

"Good dawning to thee, friend."

"Albada" [good dawning]. —
Promus (1594-96).

Albada is from the Spanish *alborada*, dawning. This salutation, entered as an experiment in Bacon's private commonplace book, *circa* 1596, has since appeared but once in English print, viz., in 'King Lear,' first published in 1608.

269

PERSISTENCE OF NATURE

"How hard it is to hide the sparks
of nature.

These boys know little they are
sons to the king ;

Nor Cymbeline dreams that they
are alive.

They think that they are mine,
and that though trained up
thus meanly

I' the cave, wherein they bow,
their thoughts do hit

The roofs of palaces."

Cymbeline, iii. 3 (1623).

"Oh, my lord, wisdom and
blood combating in so tender a
body, we have ten proofs to one
that blood hath the victory." —
Much Ado, ii. 3 (1600).

"Nature is often hidden, sometimes overcome, seldom extinguished. . . . It will lie buried a great time, and yet revive upon occasion ; like as it was with Æsop's damsel, turned from a cat into a woman, who sat very demurely at the board's end till a mouse ran before her." — *Essay of Nature in Men* (1607-12).

"You may expel nature with a pitch fork, but it will continually return." — *Promus* (1594-96).

270

ENGLAND'S WALLS AND BULWARKS

"England, hedged in with the
main,

That water-walled bulwark."

King John, ii. 1 (1623).

"The seas are our walls, and
the ships our bulwarks." — *Ad-
vice to Buckingham* (1616).

In referring to the sea around Great Britain, both authors use the terms *wall* and *bulwark*; and use them together, as above, in a single sentence respectively. The metaphor was a favorite one:

<p>“The silver sea, Which serves it in the office of a wall.” <i>Richard II.</i>, ii. 1 (1597).</p>	<p>“The King cannot enlarge the bounds of these islands, the ocean being the unremovable wall which encloseth them.” — <i>Advice to Buck- ingham</i> (1616).</p>
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271

FASHION IN CREED

<p><i>From Shake-speare</i> “He wears his faith but as the fashion of his hat; it ever changes.” — <i>Much Ado</i>, i. 1 (1600).</p>	<p><i>From Bacon</i> “There be that delight in giddi- ness, and count it a bondage to <i>fix</i> <i>a belief</i>.” — <i>Essay of Truth</i> (1625).</p>
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In the Latin edition of the essay, printed after Bacon's death, the phrase “to fix a belief” is rendered, “to be restrained by a fixed faith or constant axioms” (translated).

272

SUSPICION IN KINGS

<p>“I can counterfeit the deep trage- dian, Speak and look, and pry on every side, Tremble and start at wagging of a straw, Intending deep suspicion.” <i>Richard III.</i>, iii. 5 (1597).</p>	<p>“It is a miserable state of mind to have few things to desire and many things to fear, and yet that commonly is the case of kings. They have many representations of perils and shadows.” — <i>Essay of</i> <i>Empire</i> (1607-12).</p>
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It has been noticed with what frequency this sentiment is expressed in Bacon's acknowledged writings. That it should have been uppermost in his mind in and after 1621 we can easily understand, for in that year he wrote the history of Henry VII., one of the most suspicious characters that ever lived. Bacon says the king was “infinitely suspicious.” Perhaps this circumstance may account for the late insertion of the picturesque line, —

“Tremble and start at wagging of a straw,”

in above passage; for this line was not in the first quarto of the play, 1597; nor in the second, 1598; nor in the third, 1602; nor in the fourth, 1605; nor in the fifth, 1612; nor in the sixth, 1622 (six years after the death of William Shakspeare of Stratford); but it appeared for the first time in the folio of 1623. For proof that the folio version was written after that of 1622, see 'Francis Bacon Our Shake-speare.'

273

BASILISK

From Shake-speare

"It is a basilisk unto mine eye,
Kills me to look on't."

Cymbeline, ii. 4 (1623).

From Bacon

"The fable goeth of the basilisk, that if he see you first you die for it, but if you see him first he dieth."—*Advancement of Learning* (1605).

274

COMPARATIVE LOVE

"If then that friend demand why Brutus rose against Cæsar, this is my answer: 'not that I loved Cæsar less, but that I loved Rome more.'" — *Julius Cæsar*, iii. 2 (1623).

"I confess I love some things much better than I love your lordship, as the Queen's service, her quiet and contentment, her honor, her favor, the good of my country." — *Letter to Essex* (1600).

Bacon took part with the government in the prosecution of Essex, and in the course of the proceedings he was charged by Essex with personal delinquency in doing so. Brutus took part in the murder of Cæsar, and he also was charged by Cæsar (*et tu Brute*) with personal delinquency. The defence in both cases was, not only in thought but also in diction, the same. And the play was written immediately after the trial and execution of Essex in 1601. Says Dr. Furnivall:

"What made Shakespeare produce this historical play in 1601? We know its date by an extract from Weever's 'Mirror of Martyrs,' 1601, no doubt written when the play was quite fresh in people's minds:—

‘The many-headed multitude were drawn
By Brutus’ speech, that Cæsar was ambitious;
When eloquent Mark Anthony had shown
His virtues, who but Brutus then was vicious?’

As there is nothing in Plutarch’s Lives that could have suggested this, Weever must have known Shakespeare’s play. What happened in England in 1601 to make Shakespeare anxious to enforce the lesson of it? Why, Essex’s ill-judged rebellion against Queen Elizabeth, on Sunday, Feb. 8, 1601. He, the Queen’s most petted favorite and general, broke out in armed rebellion against her in London. His outbreak was ridiculously ill-advised. He was taken prisoner, tried, and executed on Feb. 25, 1601. And I cannot doubt that this rebellion was the reason of Shakespeare’s producing his ‘Julius Cæsar’ in 1601.” — *Introduction to the Leopold Shakespeare*, p. lxvii.

275

BESTRIDING THE SEA

From Shake-speare

From Bacon

“His legs bestrid the ocean.”

“This giant bestrideth the sea.”

Anthony and Cleopatra, v. 2 — *Charge against Duelling* (1613).
(1623).

276

SAFFRON

“Whose villainous saffron would “Some few grains of saffron
have made all the unbaked and will give a tincture to a ton of
doughy youth of a nation in his water.”¹ — *Of the Interpretation of*
color.” — *All’s Well*, v. 5 (1623). *Nature* (circa 1603).

The tract, ‘Of the Interpretation of Nature,’ was probably an early draft of the ‘Advancement of Learning,’ and was therefore written some time before 1603. It was not published until 1734, or more than one hundred years after Bacon’s death. We may possibly regard it as an amplification of the suppressed treatise, entitled ‘The Greatest Birth of Time’ (1585).

¹ This parallelism was first pointed out by the anonymous author of ‘Shakespeare — Bacon; An Essay,’ London, 1899

THE LIBERTY OF A FOOL

*From Shake-speare**From Bacon*

"O! that I were a fool!
 I am ambitious for a motley coat.
 I must have liberty
 Withal, as large a charter as the
 wind,
 To blow on whom I please; for so
 fools have.

"One ought to be born either a
 king or a fool." — *Promus* (1594-
 96).

Invest me in my motley; give me
 leave
 To speak my mind, and I will
 through and through
 Cleanse the foul body of the infected
 world,
 If they will patiently receive my
 medicine."

As You Like It, ii. 7 (1623).

In this instance it is Shake-speare who explains Bacon. Fools were once privileged characters at court, free, like their royal masters, to express sentiments which would not have been tolerated in others. This is why there are so many fools in the dramas of Shake-speare, — entirely in line with Bacon's favorite method of imparting instruction.

HATRED

"Hates any man the thing he would
 not kill?"

Merchant of Venice, iv. 1 (1600).

"The love of wicked friends con-
 verts to fear;
 That fear to hate; and hate turns
 one, or both,
 To worthy danger and deserved
 death."

King Richard II., v. 1 (1597).

"Every one wishes him dead
 whom he has feared." — *Promus*
 (1594-96).

ECHOES

From Shake-speare

"Mark the musical confusion
Of hounds and echo in conjunction.
I was with Hercules and Cadmus
once
When in a wood of Crete they
bay'd the bear
With hounds of Sparta ; never did
I hear
Such gallant chiding ; for, besides
the groves,
The skies, the fountains, every
region near
Seem'd all one mutual cry ; I
never heard
So musical a discord."

A Midsummer-Night's Dream, iv.

1 (1600).

From Bacon

"Sounds do disturb and alter
the one the other ; sometimes the
one drowning the other and mak-
ing it not heard ; sometimes the
one jarring with the other and mak-
ing a confusion ; sometimes the one
mingling with the other and mak-
ing a harmony. . . . Natural echoes
are made upon walls, woods, rocks,
hills and banks. There be many
places where you shall hear a num-
ber of echoes, one after another,
where there is variety of hills or
woods. Where echoes come from
several parts at the same distance,
they must needs make, as it were,
a quire of echoes." — *Natural His-
tory* (1622-25).

Bacon made a painstaking study of echoes, beginning it, when he was a lad, at a conduit in the garden of St. James Square in London, and continuing it during his sojourn in France, in 1576-79. He describes two or three places in the neighborhood of Paris that were quite famous in this respect, one of them curiously as follows :

"There are certain letters that an echo will hardly express : as S for one, especially being principal in a word. I remember well that when I went to the echo at Pont-Charenton, there was an old Parisian who took it to be the work of spirits, and of good spirits. 'For,' said he, 'call Satan and the echo will not deliver back the devil's name, but will say, *va t'en* ;' which is as much in French as *apage*, or 'avoid him.'"

280

STAR-CHAMBER

From Shake-speare

"Shallow. Sir Hugh, persuade me not; I will make a Star-chamber matter of it." — *Merry Wives of Windsor*, i. 1 (1602).

From Bacon

"Let Prætorian and Censorian Courts confine themselves to monstrous and extraordinary cases. . . . Especial care must be taken in Prætorian Courts not to afford relief in such cases as the law has not so much omitted as despised for their unimportance." — *De Augmentis* (1622).

Bacon is speaking of the Court of Chancery and the Star-chamber, though he does not call them by name. He insists that their respective jurisdictions be limited to important causes. This is the point in the play, where it is enforced by the author's powers of ridicule,—as though a difference between old Justice Shallow and Falstaff could be a matter for the Star-chamber!

281

TIMON'S TREE

"I have a tree that grows here in
my close,
That mine own use invites me to
cut down,
And shortly must I fell it; tell
my friends,
Tell Athens, in the sequence of
degree,
From high to low throughout, that
whoso please
To stop affliction, let him take his
halter,
Come hither, ere my tree hath felt
the axe,
And hang himself."

Timon of Athens, v. 2 (1623).

"There be many that make it
their practice to bring men to the
bough, and yet have never a tree
for the purpose in their gardens."
— *Essay of Goodness and Good-
ness of Nature* (1607-12).

In the second edition of Bacon's Essays (1612), the above extract appears as follows:

"There be many *misanthropi* that make it their practice to bring men to the bough, and yet have never a tree for the purpose in their gardens, as Timon had."

In 'Francis Bacon our Shake-speare' will be found ample proof that the author of 'Timon of Athens' derived his knowledge of this circumstance, not from Plutarch, but from Lucian, the Greek writer from whose 'Dialogues' Plutarch himself copied it.

282

GALLOWS VS. DROWNING

From Shake-speare

"The pretty-vaulting sea refus'd
to drown me,
Knowing that thou wouldst have
me drown'd on shore."

2 *King Henry VI.*, iii. 2 (1623).

"Be gone, to save your ship from
wreck,

Which cannot perish, having thee
aboard,

Being destin'd to a drier death on
shore."

Two Gentlemen of Verona, i. 1
(1623).

"I have great comfort from this
fellow; methinks he hath no drown-
ing mark upon him; his complex-
ion is perfect gallows. Stand fast,
good fate, to his hanging! Make
the rope of his destiny our cable,
for his own doth little advantage!
If he be not born to be hang'd, our
case is miserable. . . . I'll war-
rant him for drowning, though the
ship were no stronger than a nut-
shell." — *The Tempest*, i. 1 (1623).

From Bacon

"He may go by water, for he is
sure to be well landed." — *Promus*
(1594-96).

283

FRIENDS AND ENEMIES

*From Shake-speare**From Bacon*

"*Flavius*. What viler thing upon
the earth than friends
Who can bring noblest minds to
basest ends !

"You shall read that we are
commanded to forgive our en-
emies ; but you never read that
we are commanded to forgive our
friends." — *Essay of Revenge*
(1625).

Grant I may ever love, and rather
woo,

Those that would mischief me,
than those that do."

Timon of Athens, iv. 3 (1623).

Here is the same curious distinction in both authors between those who, as friends, lead us astray, and those who, as enemies, merely try to do so. It is the latter class, rather than the former, who are to be "loved and wooed." The true friend is one who can see the natural consequences of an action, and who will give advice accordingly. Motives are of secondary importance.

284

IN AND WITHOUT TROY

"Why should I war without the
walls of Troy,
That find such cruel battle here
within ?"

"Men sin inside and outside the
walls of Troy." — *Promus* (1594-
96).

Troilus and Cressida, i. 1 (1623).

285

LIGHT SWIFTER THAN SOUND

"*Ariel*. Jove's lightnings, the pre-
cursors

O' the dreadful thunder-claps,
more momentary

And sight-outrunning were not ;
the fire, and cracks

Of sulphurous roaring."

Tempest, i. 2 (1623).

"Light moves swifter than
sound ; as we see in thunder
which is far off, while the light-
ning precedeth the crack a good
space." — *Natural History* (1622-
25).

Bacon was very fond of such comparisons as this between light and sound. Shake-speare also took delight in them, comparing love, when "war, death or sickness doth make siege to it," to a sudden illumination, —

"Momentary as a sound,
Swift as a shadow, short as any dream,
Brief as the lightning in the collied night,
That in a spleen, unfolds both heaven and earth,
And ere a man hath power to say, 'Behold !'
The jaws of darkness do devour it up."

A Midsummer-Night's Dream, i. 1.

286

ART OF PERSUASION

From Shake-speare

"Has almost charm'd me from
my profession, by persuading me
to it."

Timon of Athens, iv. 3 (1623).

From Bacon

"Reasons plainly delivered, and
always after one manner, especially
with fine and fastidious minds, enter
but heavily and dully ; whereas if they
be varied and have more life and vigor
put into them by these forms and in-
sinuations, they cause a stronger
apprehension, and many times
suddenly win the mind to a resolution."
— *Colours of Good and Evil (1597).*

Timon, as a hater of mankind, exhorts some bandits to go on with their evil practices — to visit Athens, break open shops, and cut people's throats ; and he tells them that in doing this they will be in harmony with physical nature and human society, for —

"The sun's a thief, and with his great attraction
Robs the vast sea ; the moon's an arrant thief,
And her pale fire she snatches from the sun ;
The sea's a thief, whose liquid surge resolves
The moon into salt tears ; the earth's a thief,

That feeds and breeds by a composture stol'n
From general excrement ; each thing 's a thief.

Nothing can you steal
But thieves do lose it." — iv. 3.

Strange to say, however, this had an effect on the minds of the bandits just the opposite of the one apparently intended ; they felt persuaded to abandon their trade. Why ? The answer is found in Bacon's treatise on the Art of Persuading. He says that reasons which, if presented, especially to weak minds, directly or didactically, are powerless, gain unexpected strength when hidden "in colors, popularities and circumstances." Timon made his personal malevolence toward mankind so clear that even these robbers revolted from it. "Apprehension" in a case like this leads, says Bacon, to "reprehension." This is confessed in the play :

"1 *Bandit*. 'Tis in the malice of mankind that he thus advises us ; not to have us thrive in our mystery.

2 *Bandit*. I'll believe him as an enemy, and give over my trade."

287

TRUTH HID IN MINES

From Shake-speare

From Bacon

"I will find
Where truth is hid, though it were
hid indeed
Within the centre."

"The truth of nature lies hid in
certain deep mines and caves." —
Advancement of Learning (1603-5).

Hamlet, ii. 2 (1603).

288

TRUTH FORGED ON ANVILS

"Behold
(In the quick forge and working-
house of thought)
How London doth pour out her
citizens."

Henry V., v. (Chorus) (1623).

"Vulcan is a second nature.
. . . It were good to divide natu-
ral philosophy into the mine and
the furnace, and to make two pro-
fessions or occupations of natural
philosophers, some to be pioneers
and some smiths ; some to dig,
and some to refine and hammer."
— *Ibid.*

"The wits of men . . . are the shops wherein all actions are forged." — *Historical Sketch* (written previously to 1603).

We combine these two sets of parallelisms for the reason that they themselves combine, on either side, the two Baconian processes of ascertaining and cultivating truth; namely, the one by digging for it, as into a mine, and the other by forging it for use, as on an anvil.

289

PAINTING ONE'S MIND

From Shake-speare

From Bacon

"O, could he but have drawn his wit!"

"O, that I could but paint his mind!" — *Inscription over Bacon's*

First Shake-speare Folio (1623).

Portrait (1578).

These are respectively Ben Jonson's lament over the Shake-speare portrait engraved as a frontispiece of the First Folio, and that of Hilliard, the portrait-painter, over his likeness of Francis Bacon at the age of seventeen. We have little doubt that one of these lamentations is a mere echo in jest of the other, and that both portraits (the former behind a mask) are intended to represent the same person.

290

PARTHIAN ARROWS

"Like the Parthian, I shall flying fight."

Cymbeline, i. 6 (1623).

"Words, as a Tartar's bow, do shoot back upon the understanding." — *Advancement of Learning* (1603-5).

291

ROLLING SNOW-BALLS

"A little snow, tumbl'd about, Anon becomes a mountain."

King John, iii. 4 (1623).

"Their snow-ball did not gather as it went." — *History of Henry*

VII. (1621).

292

WIFE'S CONTROL OF HUSBAND

*From Shake-speare**From Bacon*

"Obeying in commanding."

King Henry VIII., ii. 4 (1623).

"Nature to be commanded must

be obeyed."—*Novum Organum*
(1621).

The splendid aphorism which we quote from Bacon is supposed by Mr. Spedding to have been suggested by Publilius Syrus, of the first century B. C., one of whose maxims was that a wife governs her husband by obeying him. This clever inference is confirmed by the fact that the dramatist actually applies it as Syrus did, our parallel on that side being a part of King Henry the Eighth's speech in commendation of his queen. Undoubtedly the two expressions, in prose and in verse, were drawn from the same Latin source.

293

SOUNDS AT NIGHT

"Soft stillness and the night
Become the touches of sweet
harmony."

Merchant of Venice, v. 1 (1600).

"Sounds are better heard, and
further off in an evening or in the
night than at the noon or in the
day."—*Natural History* (1622-
25).

294

ART SUBJECT TO NATURE

"Nature's above art."

Lear, iv. 6 (1608).

"Art is subject to nature."—

Wisdom of the Ancients (1609).

295

CARDUUS BENEDICTUS

"Get you some of this distill'd
Carduus
Benedictus and lay it to your
heart."

Much Ado, iii. 4 (1600).

"I commend beads or pieces of
the roots of carduus benedictus."—
Natural History (1622-25).

296

MICROCOSM

From Shake-speare

"If you see this in the map of my *microcosm*, follows it that I am known well enough too?" — *Coriolanus*, ii. 1 (1623).

From Bacon

"The alchemists, when they maintain that there is to be found in man every mineral, every vegetable, etc., or something corresponding to them, take the word *microcosm* in a sense too gross and literal." — *Wisdom of the Ancients* (1609).

This singular theory of the Greeks, knowledge of which is presupposed in the play, is explained in Bacon's prose.

297

MEDICINE VS. SURGERY

"A limb that hath but a disease — Mortal, to cut it off; to cure it, easy."

Coriolanus, iii. 1 (1623).

"If there be a speck in the eye, we endeavor to take it off. He would be a strange oculist who would pull out the eye." — *Apothegms* (posthumous).

298

OPPORTUNITY SUGGESTING CRIME

"How often the sight of means to do ill deeds

Makes deeds ill done. Hadst thou not been by,

A fellow by the hand of nature mark'd,

Quoted and sign'd to do a deed of shame,

This murder had not come into my mind."

King John, iv. 2 (1623).

"Opportunity makes the thief." — *Letter to Essex* (1598).

299

PRISON OF THE THOUGHTS

"*Hamlet*. Denmark's a prison.

.
Rosencrantz. We think not so, my lord.

"There is no prison to the prison of the thoughts." — *The Essex De-vice* (1595).

Hamlet. Why, then, 't is none to you ; for there is nothing either good or bad but thinking makes it so ; to me it is a prison." — *Hamlet*, ii. 2 (1623).

300

PYGMALION'S IMAGE

From Shake-speare

"What, is there none of Pygmalion's images, newly made woman, to be had now?" — *Measure for Measure*, iii. 2 (1623).

From Bacon

"It seems to me that Pygmalion's frenzy [*insania*] is a good emblem or portraiture of this vanity ; for words are but the images of matter ; and except they have life of reason and invention, to fall in love with them is all one as to fall in love with a picture [*statua*]." — *Advancement of Learning* (1603-5).

301

IFS AND ANDS

"When the parties were met themselves, one of them thought but of an 'if,' as, 'if you said so, then I said so ;' and they shook hands and swore brothers. Your 'if' is the only peace-maker ; much virtue in 'if.'" — *As You Like It*, v. 4 (1623).

"*Hastings.* If they have done this deed, my noble lord —
Gloucester. If ! thou protector of this damned strumpet,
Talk'st thou to me of 'ifs' ? Thou art a traitor !
Off with his head !"

Richard III. iii. 4 (1597).

"His case was said to be this : that in discourse between Sir Robert Clifford and him he has said, That if he were sure that that young man were King Edward's son, he would never bear arms against him. . . . The judges thought it was a dangerous thing to admit Ifs and Ands to qualify words of treason. And it was like to the case of Elizabeth Barton, the holy maid of Kent, who had said, That if King Henry the Eighth did not take Catherine his wife again, he should be deprived of his Crown, and die the death of a dog." — *History of Henry VII.* (1621).

"Whosoever shall affirm *in diem* or *sub conditione* that your majesty may be destroyed, is a traitor *de præsenti*, for that he maketh you

but tenant for life at the will of another. And I put the Duke of Buckingham's case who said that if the King caused him to be arrested of treason he would stab him, and the case of the impostress Elizabeth Barton, who said that if King Henry the Eighth took not his wife again, Catherine Dowager, he should be no longer King." — *Letter to King James* (1615).

302

AN APOTHECARY SHOP

From Shake-speare

"Here dwells an apothecary whom
oft I noted
As I pass'd by, whose needy shop
is stuff'd
With beggarly accounts of empty
boxes.
And in the same analigarta hangs;
Old ends of packthread, and cakes
of roses
Are thinly strew'd to make up a
show."

Romeo and Juliet, v. 1 (1597).

From Bacon

"It is easier to retain the image
. . . of an apothecary arranging
his boxes than the corresponding
notion of . . . disposition." — *De*
Augmentis (1622).

The multiplicity and variety of articles kept in an apothecary shop seem to have made a permanent impression upon the minds of both authors.

303

LITERARY PIRACY

"How careful was I, when I took
my way,
Each trifle under truest bars to
thrust,
That to my use it might unused
stay

"I now act like one that has an
orchard ill neighbored, and gathers
his fruit before it is ripe, to pre-
vent stealing. These fragments
of my conceits were going to the
press; to endeavor their stay had

From hands of falsehood, in sure
wards of trust.
But thou, to whom my jewels
trifles are,
My worthy comfort, now my great-
est grief,
Thou, best of dearest, and mine
only care,
Art left the prey of every vulgar
thief."

Sonnet (1609).

been troublesome; I therefore held
it best to publish them myself, as
they passed long ago from my pen."
— *Dedication of First Edition of
Essays (1598).*

Mr. James of Birmingham, England, to whom we owe this parallelism, thus comments upon it: "a careful analysis of this sonnet (48) will prove to the most skeptical that the writer is lamenting his inability to prevent the loved creations of his intellect from being appropriated by others." This was precisely the reason assigned by Bacon for hurrying his essays into print.

304

SELF-PRAISE

From Shake-speare

"O, how thy worth with manners
may I sing,
Where thou art all the better part
of me?
What can mine own praise to mine
own self bring?"

Sonnet 39 (1609).

"There's not one wise man
among twenty that will praise
himself."—*Much Ado*, v. 2 (1600).

"This comes too near the prais-
ing of myself; therefore, no more
of it."—*Merchant of Venice*, iii. 4.

From Bacon

"How many things are there
which a man cannot with any face
of comeliness say or do himself?
A man can scarcely allege his own
merits with modesty, much less
extol them."—*Essay of Friend-
ship (1625).*

The author of the sonnet says that a man cannot praise himself "with manners;" the essayist, that one cannot do it "with any face of comeliness," or "modesty."

305

HAILING PEARLS

From Shake-speare

"I'll set thee in a shower of gold,
and hail
Rich pearls upon thee."
Anthony and Cleopatra, ii. 5 (1623).

From Bacon

"Such difference as is betwixt
the melting hail-stone and the
solid pearl." — *Gray's Inn Masque*
(1594).

306

CUSTOM, AN APE OF NATURE

"He would beguile nature of her
custom,
So perfectly is he her ape."
Winter's Tale, v. 2 (1623).

"Governed by chance, custom
doth commonly prove but an ape
of nature." — *Advancement of
Learning* (1603-5).

Custom was regarded by both authors as often the ape of nature, because, like nature, it is governed by laws of which it is unconscious, and consists in habitudes or automatic repetition of acts.

307

VERBOSITY

"*Holofernes*. He draweth out
the thread of his verbosity finer than
the staple of his argument. I ab-
hor such fanatical phantasies,
such insociable and point-devise
companions, such rackers of or-
thography. . . .

Moth. They have been at a great
feast of languages, and stolen the
scraps.

Costard. O! they have lived long
on the alms-basket of words. . . .

Hol. The posterior of the day,
most generous sir, is liable, con-
gruent, and measurable for the
afternoon; the word is well called,
chose, sweet and apt, I do assure
you." — *Love's Labor's Lost*, v. 1
(1598).

"Men began to hunt more after
words than matter; and more after
the choiceness of the phrase, and
the round and clean composition
of the sentence, and the sweet fall-
ing of the clauses, and the varying
and illustration of their works
with tropes and figures, than after
the weight of matter, worth of
subject, soundness of argument,
life of invention, or depth of judg-
ment; taking liberty to coin and
frame new terms of art to express
their own sense, and to avoid cir-
cuit of speech, without regard to
the pureness, pleasantness, and
(as I may call it) lawfulness of the
phrase or word. . . . The excess
of this is so justly contemptible

that as Hercules, when he saw the image of Adonis, Venus' minion, in a temple, said in disdain, 'Thou art no divinity,' so there is none of Hercules' followers in learning, but will despise those delicacies and affectations, as indeed capable of no divineness." — *Advancement of Learning* (1603-5).

What Bacon analyzed and condemned as one of the distempers of learning, that is, an excessive pedantic regard for mere diction, Shake-speare illustrated and ridiculed in 'Love's Labor's Lost.'

308

QUEEN ELIZABETH

From Shake-speare

Cranmer. "Let me speak, sir,
For heaven now bids me; and the
words I utter
Let none think flattery, for they 'll
find 'em truth.
This royal infant, heaven still move
about her!
Though in her cradle, yet now
promises
Upon this land a thousand thou-
sand blessings,
Which time shall bring to ripe-
ness; she shall be,
But few now living can behold
that goodness,
A pattern to all princes living with
her
And all that shall succeed; Saba
was never
More covetous of wisdom and fair
virtue
Than this pure soul shall be; all
princely graces,
That mould up such a mighty
piece as this is,

From Bacon

"If Plutarch were now alive to write lives by parallels, it would trouble him, I think, to find for her [Queen Elizabeth] a parallel amongst women. . . . I shall not exceed if I do affirm that this part of the island never had forty-five years of better times; and yet not through the calmness of the season, but through the wisdom of her regiment. For if there be considered the truth of religion established; the constant peace and security; the good administration of justice; the temperate use of the prerogative, not slackened, nor much strained; the flourishing state of learning, sortable to so excellent a patroness; the convenient estate of wealth and means, both of crown and subject; the habit of obedience and the moderation of discontents; . . . these things I say considered, I suppose I could not have chosen an instance more

With all the virtues that attend the good,
 Shall still be doubled on her; truth shall nurse her;
 Holy and heavenly thoughts still counsel her;
 She shall be lov'd and fear'd; her own shall bless her,
 Her foes shake like a field of beaten corn,
 And hang their heads with sorrow; good grows with her.
 In her days every man shall eat in safety
 Under his own vine what he plants, and sing
 The merry songs of peace to all his neighbors.
 God shall be truly known; and those about her
 From her shall read the perfect ways of honor,
 And by her claim their greatness; not by blood."
Henry VIII., v. 5 (1623).

remarkable or eminent to the purpose in hand." — *Advancement of Learning* (1603-5).

In these two equally unstinted eulogies of Queen Elizabeth the commendation chiefly rests on the same points; namely, the peacefulness of her reign and the establishment of religion.

309

KING JAMES I

From Shake-speare

"Nor shall this peace sleep with her; but as when
 The bird of wonder dies, the maiden phoenix,
 Her ashes new create another heir,
 As great in admiration as herself,
 So shall she leave her blessedness
 to one,

From Bacon

"Your Majesty's manner of speech is indeed prince-like, flowing as from a fountain, and yet streaming and branching itself into nature's order, full of facility and felicity, imitating none and imitable by any. . . . For I am well assured there hath not been since

When heaven shall call her from
 this cloud of darkness,
 Who, from the sacred ashes of her
 honor,
 Shall star-like rise, as great in
 fame as she was,
 And so stand fix'd. Peace, plenty,
 love, truth, terror,
 That were the servants to this
 chosen infant,
 Shall then be his, and like a vine
 grow to him;
 Wherever the bright sun of heaven
 shall shine,
 His honor and the greatness of his
 name
 Shall be, and make new nations;
 he shall flourish,
 And, like a mountain cedar, reach
 his branches
 To all the plains about him; our
 children's children
 Shall see this and bless heaven."

Henry VIII., v. 5 (1623).

Christ's time any king or temporal monarch which hath been so learned in all literature and erudition, divine and human. To drink indeed of the true fountains of learning, nay, to have such a fountain of learning in himself, in a king, and in a king born, is almost a miracle. And the more, because there is met in your Majesty a rare conjunction as well of divine and sacred literature as of profane and human; so as your Majesty standeth invested of that triplicity which in great veneration was ascribed to the ancient Hermes: the power and fortune of a King, the knowledge and illumination of a Priest, and the learning and universality of a Philosopher." — *Advancement of Learning* (1603-5).

It will be readily admitted, we think, that these extravagant eulogies of King James are even more significant than those immediately preceding, of his predecessor on the throne.

310

THE SWORD, A PLEADER

From Shake-speare

From Bacon

"Plead my successive title with
 your swords."

Titus Andronicus, i. 1 (1600).

"It will be said of them [Gascoigne and Anjou] also, that, after, they were lost, and recovered *in ore gladii*." — *Post-Nati Speech in Court* (1608).

It has been objected¹ that the phrase used as above in the play, "plead with swords," is contrary to legal usage, and

¹ Castle's *Shakespeare, Bacon, Jonson, and Greene*, p. 91.

that therefore the play itself could not have been written by a lawyer. Bacon said, in the course of a legal argument in the Exchequer Chamber, that a territory in France had been taken by the English *in ore gladii*; i. e., by the mouth or pleading of a sword.

Exception has been taken on the same grounds, also, to the use of the word "successive" in the above. But successive, in the sense of one in succession, is a strict Latinism, of which examples are found in Virgil and Ovid. Its use implies, we admit, a scholarly and exceptional knowledge of the Latin tongue on the part of the author.

311

THE PROPER REMEDIES FOR MENTAL DISEASE

From Shake-speare

"*Macbeth*. How doth your patient,
doctor?

Doctor. Not so sick, my lord,
As she is troubled with thick-
coming fancies,

That keep her from her rest.

Macb. Cure her of that.
Canst thou not minister to a mind
diseas'd,

Pluck from the memory a rooted
sorrow,

Raze out the written troubles of
the brain,

And with some sweet oblivious
antidote

Cleanse the stuff'd bosom of that
perilous stuff

Which weighs upon the heart?

Doct. Therein the patient
Must minister to himself.

Macb. Throw physic to the dogs;
I'll none of it."

Macbeth, v. 3 (1623).

From Bacon

"I now come to those remedies which operate upon diseases of the mind, to custom, exercise, habit, education, imitation, emulation, company, friendship, praise, reproof, exhortation, fame, laws, books, studies, and the like. These are the things that rule in morals; these the agents by which mental diseases are cured; the ingredients, of which are compounded the medicines that recover and preserve the health of the mind, so far as it can be done by human remedies." — *De Augmentis* (1622).

Both authors treat of diseases of the mind and their cure. One condemns for this purpose the use of physic; the other prescribes exercise, good company, studies, and books.

312

COUNTY OF KENT

From Shake-speare

"Kent, in the Commentaries
Cæsar writ,
Is term'd the civil'st place in all
this isle.
Sweet is the country, because full
of riches;
The people liberal, valiant, active,
wealthy."

2 Henry VI., iv. 7 (1594).

From Bacon

"The rude people had heard
Flammock say that Kent was never
conquered, and that they were the
freest people of England." — *His-
tory of Henry VII.* (1621).

The Bacon family originated in the county of Kent.

313

TURNING ONE'S ESTATE INTO OBLIGATIONS

"*Timon*. In some sort these wants
of mine are crown'd,
That I account them blessings; for
by these
Shall I try friends. You shall
perceive how you
Mistake my fortunes; I am wealthy
in my friends."
Timon of Athens, ii. 2 (1623).

"They would say of the Duke
of Guise, Henry, that he was the
greatest usurer in France, for that
he had turned all his estate into
obligations; meaning that he had
sold and oppignorated all his pat-
rimony to give large donations to
other men." — *Apothegm* (date un-
known).

314

BEGGARS, NO CHOOSERS

"*Lord*. Would not the beggar then
forget himself?
1 Hunter. Believe me, lord, I think
he cannot choose."

The Taming of the Shrew, Intro-
duction (1623).

"Beggars should not be choos-
ers." — *Promus* (1594-96).

315

STARS, LIKE FRETS

*From Shake-speare**From Bacon*

"This majestical roof, fretted with
golden fire."

Hamlet, ii. 2 (1604).

"For if that great workmaster
had been of a human disposition,
he would have cast the stars into
some pleasant and beautiful works
and orders, like the frets in the
roofs of houses." — *Advancement
of Learning* (1603-5).

316

WATERS SWELLING BEFORE STORMS

"By a divine instinct men's minds
mistrust

Ensuing danger; as, by proof, we
see

The waters swell before a boister-
ous storm."

Richard III., ii. 3 (1597).

"As there are . . . secret swell-
ings of seas before tempests, so
there are in states." — *Essay of
Seditions and Troubles* (1607-12).

317

IVY ON TREES

"The ivy which had hid my
princely trunk,

And suck'd my verdure out on't."

Tempest, i. 2 (1623).

"It was ordained that this wind-
ing ivy of a Plantagenet should

kill the tree itself." — *History of
Henry VII.* (1621).

318

ALL IS NOT GOLD THAT GLISTERS

"All that glisters is not gold."

Merchant of Venice, ii. 7 (1600).

"All is not gold that glisters." —

Promus (1594-96).

319

ASHES OF FORTUNE

"I shall show the cinders of my
spirits

Through the ashes of my chance."

Anthony and Cleopatra, v. 2 (1623).

"The sparks of my affection shall
ever rest quick under the ashes of

my fortune." — *Letter to Falkland*
(1622).

"In me thou see'st the glowing of
such fire
That on the ashes of his youth doth
lie."

Sonnet 73 (1609).

"Ashes are good for somewhat,
for lees, for salts; but I hope I am
rather embers than ashes, having
the heat of good affections under
the ashes of my fortunes." — *Letter to King James* (1622).

320

SWEET MEATS

From Shake-speare

"Lo! as at English feasts, so I
regreet
The daintiest last, to make the end
most sweet."

Richard II., i. 3 (1597).

From Bacon

"Let not this Parliament end
like a Dutch feast in salt meats,
but like an English feast, in sweet
meats." — *Speech in Parliament*
(1604).

321

QUICKSILVER

"The rogue fled from me like
quicksilver."

2 Henry IV., ii. 4 (1600).

"It was not long but Perkin,
who was made of quicksilver (which
is hard to imprison) began to
stir; for deceiving his keepers, he
took to his heels, and made speed
to the sea-coast." — *History of*
Henry VII. (1621).

322

ADAMANT

"As iron to adamant."

Troilus and Cressida, iii. 2
(1609).

"A great adamant of acquaint-
ance." — *Essay of Travel* (1625).

"Draw me, thou hard-hearted ada-
mant."

A Midsummer-Night's Dream, ii.
2 (1623).

The word "adamant" is from the Greek *ἀδάμας*, meaning anything very hard, or incapable of being broken, dissolved, or penetrated. It was first used as the name of the hardest metal, probably steel, and subsequently of the diamond, the latter (diamant) being indeed a mere variation of it. In

mediaeval Latin, however, it came to signify the loadstone or magnet, perhaps because the word was thought to have been derived from *adamare*, to have a likeness for, to draw. In this perverted sense it made its way in the fourteenth century into the English language, though it had been correctly used there for a period of five hundred years preceding. Wyclif, Chaucer, Coverdale, Gower, Greene, and many other writers had so used it. Bacon and Shake-speare were among the last and most conspicuous to fall victims to the blunder.

323

CARDINAL WOLSEY

From Shake-speare

From Bacon

"Had I but served my God with
half the zeal
I served my king, he would not
in mine age
Have left me naked to mine
enemies."

Henry VIII., iii. 2 (1623).

"Cardinal Wolsey said that if
he had pleased God as he had
pleased the king, he had not been
ruined." — *Letter (first draft) to
the king* (1621).

324

POETRY, FEIGNED HISTORY

"*Viola*. 'Tis poetical.

"Poetry is feigned history." —

Olivia. It is the more likely to
be feign'd." — *Twelfth Night*, i.
5 (1623).

Advancement of Learning (1603-
5).

"The truest poetry is the most
feigning." — *As You Like It*, iii.
3 (1623).

"If thou wert a poet, I might
have some hope thou didst feign."
— *Ibid.*

325

TASTED, CHEWED, SWALLOWED, AND DIGESTED

"How shall we stretch our eye,
when capital crimes, chew'd, swal-
low'd, and digested, appear before
us?" — *Henry V.*, ii. 2 (1600).

"Some books are to be tasted,
others to be swallowed, and some
few to be chewed and digested." —
Essay of Studies (1598).

326

CHAMELEON FEEDING ON AIR

From Shake-speare

"The chameleon, Love, can feed
on the air." — *Two Gentlemen of
Verona*, ii. 1 (1623).

"*Valentine*. He is a kind of cha-
meleon.

Thurio. That hath more mind to
feed on your blood than live in
your air." — *Ibid.*, ii. 4.

"*Hamlet*. The chameleon's dish —
feed on the air."

Hamlet, iii. 2 (1603).

From Bacon

"Some that have kept chame-
leons a whole year together could
never perceive that they fed upon
anything but air." — *Sylva Syl-
varum* (1622-25).

327

CHAMELEON CHANGING COLORS

"I can add colors to the chame-
leon ;

And for a need change shapes with
Proteus."

3 Henry VI., iii. 2 (1595).

"*Silvia*. What, angry, Sir Thu-
rio? Do you change color?

Valentine. Give him leave, mad-
am ; he is a kind of chameleon."
— *Two Gentlemen of Verona*, ii. 4
(1623).

"If the chameleon be laid upon
green, the green predominates ; if
upon yellow, the yellow ; laid
upon black, he looketh all black."

— *Ibid.*

"Proteus would turn himself in-
to all manner of strange shapes."

— *Wisdom of the Ancients* (1609).

328

ENDYMION

"The moon sleeps with Endy-
mion."

Merchant of Venice, v. 1 (1600).

"The moon of her own accord
came to Endymion as he slept." —

De Augmentis (1622).

329

DOUBLE CHERRY

"So we grew together,
Like to a double cherry."

A Midsummer-Night's Dream, iii.
2 (1600).

"There is a cherry tree that hath
double blossoms." — *Sylva Syl-
varum* (1622-25).

330

EFFECT ON THE THROAT OF DRINKING SNOW WATER

From Shake-speare

"When we were boys,
Who would believe that there were
mountaineers
Dew-lapp'd like bulls, whose
throats had hanging at 'em
Wallets of flesh?"

Tempest, iii. 3 (1623).

From Bacon

"The people that dwell at the
foot of snow mountains, or other-
wise upon the ascent, especially
the women, by drinking snow
water, have great bags hanging
under their throats." — *Sylva Syl-*
varum (1622-25).

331

CONJECTURES AT HOME

"They'll sit by the fire, and pre-
sume to know
What's done i' the Capitol; who's
like to rise,
Who thrives and who declines;
side factions, and give out
Conjectural marriages."

Coriolanus, i. 1 (1623).

"To make conjectures at home."
— *Promus* (1594-96).

332

HOW SWEET MUSIC AFFECTS THE SPIRITS

"I am never merry when I hear
sweet music.
The reason is, your spirits are at-
tentive."

Merchant of Venice, v. 1 (1600).

"Some noises help sleep, as —
soft singing; the cause is, they
move in the spirit a gentle atten-
tion." — *Sylva Sylvarum* (1622-
25).

333

SEA OF TROUBLES

"To take arms against a sea of
troubles."

Hamlet iii. 4 (1604).

"A sea of multitude." — *Apo-*
thegm.

Hamlet's phrase, "sea of troubles," has caused the com-
mentators great perplexity. Pope, thinking it a typograph-
ical error, proposed to substitute *siege* of troubles; Forrest so

rendered it on the stage. Another commentator preferred an *assail* of troubles. It requires, however, but a glance at Bacon's writings, in which the word "sea" is used over and over again for "host" or "multitude," to redeem the passage. Bacon evidently adopted it from the Greek, *κακῶν πέλαγος*.

In the expression "sea of multitude," Bacon refers to the large army with which Charles VIII. invaded Italy, against which it would have been perfectly proper to say, if historically true, that the people "took arms."

334

ADVANTAGE OF TIME

From Shake-speare

From Bacon

"Advantage is a better soldier than rashness." — *Henry V.*, iii. 6 (1600).

"If time give his majesty the advantage, what needeth precipitation to extreme remedies?" — *Letter to Villiers* (1616).

335

IMPORTANCE OF DELAY

"How poor are they that have not patience?

What wound did ever heal but by degrees?

Thou know'st we work by wit, and not by witchcraft,

And wit depends on dilatory time."

Othello, ii. 3 (1622).

"In all negotiations of difficulty a man may not look to sow and reap at once, but must prepare business and so ripen it by degrees." — *Essay of Negotiating* (1625).

"I give Time his due, which is to discover truth." — *Conference of Pleasure* (1592).

336

HOLY-WATER

"Court holy-water in a dry house is better than this rain-water out o' door." — *King Lear*, iii. 2 (1608).

"He was no brewer of holy-water in court."

"Your lordship is no dealer in holy-water, but noble and real." — *Letter to Salisbury* (1607).

337

DARK BACKGROUNDS

From Shake-speare

Like bright metal on a sullen
ground,
My reformation, glitt'ring o'er my
fault,
Shall show more goodly, and at-
tract more eyes,
Than that which hath no foil to
set it off."

1 Henry IV., i. 2 (1598).

From Bacon

"We see in needle-works and
embroideries it is more pleasing to
have a lively work upon a sad and
solemn ground than to have a
dark and melancholy work upon
a lightsome ground." — *Essay of
Adversity* (1625).

338

WONDER, CHILD OF RARITY

"Being seldom seen, I could not
stir,
But, like a comet, I was wonder'd
at."

1 Henry IV., iii. 2 (1598).

"*Lafeu.* They say miracles are
past, and we have our philosophi-
cal persons to make modern and
familiar things supernatural and
causeless. Hence it is that we
make trifles of errors, ensconcing
ourselves into seeming knowledge,
when we should submit ourselves
to an unknown fear.

Parolles. Why, 't is the rarest ar-
gument of wonder." — *All's Well*,
ii. 3 (1623).

"Wonder is the child of rarity.
If a thing be rare, though in
kind it be no way extraordinary,
it is wondered at. Yet, on the
other hand, things which really
call for wonder, if we have them
by us in common use, are but
slightly noticed." — *Novum Or-
ganum* (1620).

This conception of wonder as a state of mind produced by
what is rare, whether extraordinary or not, was a favorite one
with Bacon. We find it repeatedly in his prose works. We
find it also in many of the plays. Henry IV. tells his son
to keep himself as much as possible out of people's sight,
in order that, whenever he is seen, he may excite greater
wonder. It is at least remarkable that a causal relation of

so subtle a nature should occur over and over again in both sets of works.

339

CORRUPTIONS IN PEACE

From Shake-speare

"The cankers of a calm world
and a long peace."—*1 Henry IV.*,
iv. 2 (1598).

From Bacon

"States corrupted through wealth
and too great length of peace."—
Letter to Rutland (1596).

340

EELS STARTLED BY THUNDER

Boult. "I warrant you, mis-
tress, thunder shall not so awake
the beds of eels."—*Pericles*, iv.
2 (1609).

"Upon the noise of thunder
. . . fishes are thought to be
frayed."—*Sylva Sylvarum* (1622-
25).

"I thought you sea-gods, as in
your abode,
So in your nature, had not been
unlike
To fishes; the which, as say phi-
losophers,
Have so small sense of music's
delight,
As 't is a doubt, not fully yet
resolv'd,
Whether of hearing they have
sense or no."

Gray's Inn Masque (1594).

341

OPPORTUNITY

"There is a tide in the affairs of men,
Which, taken at the flood, leads
on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and in miseries.
On such a full sea are we now
afloat;
And we must take the current
when it serves,
Or lose our ventures."

Julius Cæsar, iv. 3 (1623).

"In the third place, I set down
reputation, because of the peremp-
tory tides and currents it hath,
which, if they be not taken in
their due time, are seldom recov-
ered."—*Advancement of Learning*
(1603-5).

"Particular conspiracies have
their periods of time, within which,
if they be not taken, they vanish."
Charge against Owen (1615).

"I have important business,
The tide whereof is now."

Troilus and Cressida, v. 1 (1609).

"Who seeks and will not take,
when once 't is offered,
Shall never find it more."

Anthony and Cleopatra, ii. 7 (1623).

"Take the safest occasion by the
front."

Othello, iii. 1 (1622).

"If you had not been short-sighted, you might have made more use of me; but that tide is passed." — *Letter to Coke* (1601).

"You are as well seen in the periods and tides of estates [states] as in your own circle and way." — *Letter to Cecil* (1602).

"Occasion . . . turneth the handle of the bottle first to be received, and after that the belly, which is hard to clasp." — *Essay of Delays* (1625).

"Occasion turneth the bald noddle after she hath presented her locks in front, and no hold taken." — *Ibid.*

"We may say of Nature, what is usually said of Fortune, that she hath a lock before, but none behind." — *Scala Intellectus*.

The 'Advancement of Learning' was first printed in 1605; 'Troilus and Cressida,' in 1609; 'Othello,' 1622; 'Julius Cæsar,' 1623; 'Essay of Delays,' 1625. The 'Letter to Coke' was written in 1601, and the 'Speech against Owen' delivered in 1615.

The sentiment expressed in the above-quoted passages seems to have been a favorite one with both authors, appearing, however, in Bacon first. The figure common to 'Othello' and the Essay is of classical origin, the ancients having erected a statue to Occasion as a goddess, in which the fore part of the head was furnished with a lock of hair, while the back part was bald. The significance of this was pointed out in the Latin writings of Phædrus, Cardan, and Erasmus, and in the French of Rabelais. With the possible exception of Phædrus, these works we know were familiar to Bacon, though none of them had then been translated into English.

NATURE AND ART

From Shake-speare

"Nature is made better by no mean
[means],
But nature makes that mean; so,
o'er that art,
Which you say adds to nature, is
an art
That nature makes. You see, sweet
maid, we marry
A gentler scion to the wildest stock,
And make conceive a bark of baser
kind
By bud of nobler race. This is an
art
Which does mend nature, change
it rather, but
The art itself is nature."
Winter's Tale, iv. 4 (c. 1611).

From Bacon

"An opinion has long been prevalent that art is something different from nature. . . . There is likewise another and more subtle error which has crept into the human mind, namely, that of considering art as merely an assistant to nature, having the power, indeed, to finish what nature has begun, to correct her when lapsing into error, or to set her free when in bondage, but by no means to change, transmute, or fundamentally alter nature. And this has bred a premature despair in human enterprises." — *De Augmentis* (1622).

"It is the fashion to talk as if art were something different from nature, or a sort of addition to nature, with power to finish what nature has begun, or correct her when going aside. In truth, man has no power over nature except that of motion, — the power, I say, of putting natural bodies together, or separating them, — *the rest is done by nature within.*" — *Descriptio Globi Intellectualis* (c. 1612).

For an exposition of this exceptionally strong parallelism, see 'Francis Bacon Our Shake-speare,' p. 29.

KINGS HAVE LONG ARMS

"His rear'd arm
Crested the world."
Anthony and Cleopatra, v. 2 (1623).

"Kings have long arms, when they will extend them." — *Speech at trial of Lord Sanquhar* (1612).

“ His sword
 Hath a sharp edge; it's long, and
 't may be said,
 It reaches far; and where 't will
 not extend,
 Thither he darts it.”
King Henry VIII., i. 1 (1623).

344

PRÆMUNIRE

From Shake-speare
 “ *Surrey*. You have sent innumerable substance
 To furnish Rome, and to prepare the ways
 You have for dignities; to the mere undoing
 Of all the kingdom.

Suffolk. Lord Cardinal, the King's farther pleasure is, —
 Because all those things you have done of late,
 By your power legatine within this kingdom,
 Fall int' th' compass of a *præmunire*, —
 That therefore such a writ be sued against you.”
Henry VIII., iii. 2 (1623).

From Bacon

“ Where a man purchases, or pursues in the Court of Rome, or elsewhere, any process, sentence of excommunication, bull, or instrument, or other thing which touches the king in his regality or his realm in prejudice, it is *præmunire*.” — *Union of Laws* (circa 1603).

345

PEEPING THROUGH SMALL HOLES

“ I have seen the day of wrong through the little hole of discretion.” — *Love's Labor's Lost*, v. 2 (1598).
 “ You may see great objects through small crannies.” — *Natural History* (1622-25).

Bacon made a characteristic use of this homely proverb :

“ The eye of the understanding is like the eye of the sense ; for, as you may see great objects through small crannies or levels, so you may see great axioms of nature through small and contemptible instances.”

346

NOTHING FROM NOTHING

*From Shake-speare**From Bacon*

"Nothing can be made out of nothing."—*King Lear*, i. 4 (1608).

"Out of nothing, nothing can be made." — *Novum Organum* (1620).

347

FAITH, LIKE ODORS OF FLOWERS

"Tread down my need, and faith mounts up."

King John, iii. 1 (1623).

"Virtue is like precious odors, most fragrant when they are incensed or crushed." — *Essay of Adversity* (1625).

348

WINE, A DEVIL

"O thou invisible spirit of wine! if thou hast no name to be known by, let us call thee devil." — *Othello*, ii. 3 (1622).

"Wine, a devil." — *Advancement of Learning* (1603-5).

349

THE TURKS

"Valiant Othello, we must straight employ you Against the general enemy, Ottoman."

Othello, i. 3 (1622).

"The Ottomans . . . degenerate from the laws of nature; in their very body and frame of estate a monstrosity; and may be truly accounted common enemies and grievances of mankind." — *Advertisement touching a Holy War* (1622).

Bacon regarded the Ottomans, not only as infidels, but even as a "general enemy;" that is, as a reproach on general grounds to the human race. He wrote the following concerning them in his dialogue on 'A Holy War':

"A cruel tyranny, bathed in the blood of their emperors upon every succession; a heap of vassals and slaves; no nobles, no gentlemen, no freemen, no inheritance of land, no stirp of ancient

families ; a people without natural affection, and, as the scripture saith, that regardeth not the desires of women ; without piety or care toward their children ; a nation without morality, without letters, arts, or sciences ; that can scarce measure an acre of land, or an hour of the day ; base and sluttish in buildings, diet, and the like ; in a word, a very reproach of human society."

This view of the Turks, as enemies of all nations on strictly human grounds, was common to both authors. It was expressed by both in the same year, 1622, six years after the death of William Shakspeare of Stratford.

350

HERBS OR WEEDS IN HUMAN NATURE

From Shake-speare

"Our bodies are our gardens, to the which our wills are gardeners ; so that, if we plant nettles or sow lettuce, set hyssop and weed up thyme, supply it with one gender of herbs or distract it with many, either to have it sterile with idleness or manured with industry, why, the power and corrigible authority of this lies in our wills."
— *Othello*, i. 3 (1622).

From Bacon

"A man's nature runs either to herbs or weeds." — *Essay of Nature in Men* (1625).

351

AN ANATHEMA

"*Emilia*. O, who hath done this deed ?

Desdemona. Nobody ; I myself ; farewell ;

Commend me to my kind lord.
O ! farewell !"

Othello, v. 2 (1622).

"If a man have St. Paul's perfection, that he would wish to be an anathema from Christ for the salvation of his brethren, it shows much of a divine nature." — *Essay of Goodness* (1625).

Mr. Ruggles makes the following just comment on these related passages :

"Desdemona, dying under her husband's hands, devotes her last gasp to the utterance of a lie, thus becoming an anathema from Christ, in order to shield her murderer from the consequences of his cruelty to her. Here she touches the summit of human nature, and reminds us of the divine utterance, 'Father, forgive them, for they know not what they do.' It is as near an approach to perfection as poor human frailty can make, and reveals a love that can only be expressed by the antithesis of a lie prompted by divine truth." — *The Plays of Shakespeare*, 602.

Mr. Ruggles cites an historical case in point. When the Charter House monks in London were summoned in the reign of Henry VIII. to take the oath of allegiance to the king, the prior proposed to the fraternity that he should save their lives by offering himself as representative of the house and swearing falsely. "I will make myself *anathema* for you all," he said, "and trust to the mercy of God."

352

A CAUTION IN CONFERRING BENEFITS

From Shake-speare

"*Desdemona*. If I do vow a friendship, I'll perform it
To the last article. My lord shall
never rest ;
I'll watch him tame, and talk
him out of patience.
His bed shall seem a school, his
board a shrift.
I'll intermingle everything he does
With Cassio's suit."

Othello, iii. 3 (1622).

From Bacon

"Common benefits are to be communicate with all, but peculiar benefits with choice. And beware how in making the portraiture thou breakest the pattern. For divinity maketh the love of ourselves the pattern ; the love of our neighbor but the portraiture." — *Essay of Goodness* (1607-12).

Desdemona's espousal of the cause of Cassio and the blind zeal, ending in her own destruction, with which she prosecutes it, is an exact and evidently an intentional illustration of the danger pointed out by Bacon. She sacrifices herself for Cassio ; that is, she breaks the pattern on which she models her innocent love for him.

PENALTY OF ADAM

From Shake-speare

"Are not these woods
More free from peril than the
envious court?
Here feel we not the penalty of
Adam."

As You Like It, ii. 1 (1623).

"All things in common, nature
should produce without sweat." —

Tempest, ii. 1 (1623).*From Bacon*

"After the creation was finished,
it is said that man was placed in
the garden to work therein, which
could only have been the work of
contemplation; that is, the end of
his work was but for exercise and
delight, and not for necessity. For
there being then no reluctance of
the creature, nor sweat of the
brow, man's employment was con-
sequently matter of pleasure, not
labor." — *Advancement of Learning*
(1603-5).

Bacon is describing the Garden of Eden as it was before the fall; Shake-speare (in the passage from the 'Tempest') as it will be when restored, and the "penalty of Adam" remitted.

Modern editors, following Lewis Theobald, have changed the word *not*, in the line quoted above from 'As You Like It,'

"Here feel we not the penalty of Adam,"

to *but*, and thus lost the sense of the passage. The Duke, as pointed out by Mr. Knight, means that in the woods he and his companions are escaping the penalty inflicted upon Adam,

"In the sweat of thy face shalt thou eat thy bread."

BREWER'S HORSE

"An I have not forgotten what
the inside of a church is made of, I
am a pepper-corn, a brewer's horse."
— *1 King Henry IV.*, iii. 3 (1598).

"The ass that carries wine and
drinks water." — *Promus* (1594-
96).

The phrase, "brewer's horse," has caused the commentators some perplexity. Johnson suggested that as a brewer's horse is apt to be lean with hard work, Falstaff means that, if he

does n't tell the truth about his churchgoing, he is willing to become emaciated, as a penalty for his falsehood. According to Steevens, Falstaff refers, not to a dray-horse, but to the "cross-beams on which beer-barrels are carried into cellars." The *Promus* entry makes the meaning clear. Falstaff, who is immoderately fond of beer, declares that, if convicted of falsehood, he will carry beer about for others, instead of drinking it himself, like a brewer's horse.

355

SUBJECTS NOT TO BE JESTED ABOUT

From Shake-speare

"*Touchstone*. You are not forsworn; no more was this knight, swearing by his honor, for he never had any. . . .

Celia. Prithee, who is it that thou meanest?

Touchstone. One that old Frederick, your father, loves.

Celia. My father's love is enough to honor him. Enough! speak no more of him."—*As You Like It*, i. 2 (1623).

From Bacon

"Some things are privileged from jest, namely, religion, matters of state, great persons."—*Essay of Discourse* (1598).

Mr. Ruggles justly regards *Celia's* expostulation against any jesting at the expense of one whom her father loved and honored as coming directly under Bacon's rule.

356

PRAISE, A GLASS

"The glass of Pindar's praise."

Troilus and Cressida, i. 2 (1609).

"Praise is the reflection of virtue. But it is as the glass or body which giveth the reflection."—*Essay of Praise* (1607-12).

Both authors have elsewhere (in 'Love's Labor's Lost' and in 'The Apology') denounced praise as an aim, Bacon calling it in this sense the handmaid of virtue: here both denominate it as a glass.

WINDOW OF THE HEART

From Shake-speare

"My good window of lattice,
fare thee well; thy casement I
need not open, for I look through
thee." — *All's Well*, ii. 3 (1623).

From Bacon

"Let us obtain, as far as we can,
that window which Momus re-
quired, who, seeing in the frame
of man's heart such angles and
recesses, found fault there was not
a window to look into them." — *Ad-
vancement of Learning* (1603-5).

DIVINATION INDUCED BY FASTING AND PRAYER

"*Soothsayer*. Last night the very
gods show'd me a vision,
(I fast and pray'd for their intelli-
gence), thus :

I saw Jove's bird, the Roman eagle,
wing'd

From the spongy south to this part
of the west,

There vanish'd in the sunbeams;
which portends

(Unless my sins abuse my divi-
nation)

Success to the Roman host."

Cymbeline, iv. 2 (1623).

"Natural divination springs
from the inward power of the
mind. It is of two sorts: the
one, primitive; the other, by
influxion. Primitive is grounded
upon the supposition that the
mind, when it is withdrawn and
collected into itself, and not dif-
fused into the organs of the body,
has of its own essential power
some pre-notion of things to come.
This state of mind is commonly
induced by those abstinences and
observances which most withdraw
the mind from exercising the
duties of the body, so that it
may enjoy its own nature, free
from external restraint. The re-
tiring of the mind within itself
gives it the fuller benefit of its
own nature and makes it the
more susceptible of divine influx-
ions." — *De Augmentis* (1622).

Bacon says that the act of divination must be preceded by
"abstinences and observances" that withdraw the mind from
external objects; Shake-speare gives an instance in which
the mind was prepared for an act of divination by "fasting
and prayer."

AN ENDURING MONUMENT

From Shake-speare

"And thou in this shalt find thy
monument,
When tyrants' crests and tombs of
brass are spent."

*Sonnet 107 (1609).**From Bacon*

"This attribt of your Majesty
deserveth to be expressed, not only
in the fame and admiration of the
present time, nor in the history or
tradition of the ages succeeding, but
also in some solid work, fixed me-
morial, and immortal monument."
— *Advancement of Learning*
(1605).

Each author claims in the same tone of self-confidence to have erected with his pen a monument that would endure forever.

PRINCE'S FAVORITES, SCREENS

"His ambition growing . . .
To have no screen between this
part he play'd
And him he play'd it for."

Tempest, i. 2 (1623).

"There is great use in ambi-
tious men in being screens to
princes in matters of danger and
envy." — *Essay of Ambition*
(1625).

Bacon defined the nature of the "screen" in his letter of advice to Villiers, thus:

"The king himself is above the reach of his people, but cannot be above their censures; and you are his shadow, if either he commit an error and is loath to avow it, but excuses it upon his ministers, of which you are the first in the eye; or you commit the fault, or have willingly permitted it, and must suffer for it; so perhaps you may be offered as a sacrifice to appease the multitude."

(1616).

SEX IN PLANTS

"Pale primroses,
That die unmarried, ere they can
behold
Bright Phœbus in his strength."

Winter's Tale, iv. 4 (1623).

"I am apt enough to think that
this same *binarium* of a stronger
and a weaker, like unto masculine
and feminine, doth hold in all
living bodies." — *Natural History*
(1622-25).

The existence of sex in plants was known, it appears, to the author of the 'Winter's Tale,' as well as to Bacon. Cæsalpinus' great work on the subject was published in Italy in 1583, but not translated into English in Shake-speare's time.

362

ROYAL BROKERAGE

From Shake-speare

"That sly devil,
That broker that still breaks the
pate of faith,
That daily break-vow, he that wins
of all ;

And why rail I on this commodity,
But for because he hath not woo'd
me yet."

King John, ii. 1 (1623).

From Bacon

"As for the politic and wholesome laws which were enacted in his time, they were interpreted to be but the brocage of an usurper, thereby to woo and win the hearts of the people." — *History of Henry VII.* (1621).

We owe this striking parallelism to Mr. Edmund Bengough. In the passage from Shakespeare, the King of France is called a "broker," because he espouses the righteous cause of Prince Arthur, not because it is righteous, but that he may thereby "woo and win" favor. In the passage from Bacon, the King of England is also called a broker, because he passes wholesome laws, not because they are wholesome, but that he may thus "woo and win" popular applause. We have the same hypocritical pretence, described in the same terms, in both cases.

363

THE MISANTHROPE, A BEAST

"*Alcibiades*. What art thou there ?
speak !

Timon. A beast, as thou art.

I am *Misanthropos*, and hate mankind."

Timon of Athens, iv. 3 (1623).

"A natural and secret hatred, and aversion towards society in any man hath somewhat of the savage beast." — *Essay of Friendship* (1625).

364

CONSCIENCE

From Shake-speare

"Every man's conscience is a thousand swords."

King Richard III., v. 2 (1597).

"My conscience hath a thousand several tongues,
And every tongue brings in a
several tale."

Ibid., v. 3 (1597).

From Bacon

"Conscience is worth a thousand witnesses." — *Promus* (1594-96).

365

THE LIFE OF MAN, A SPAN

"A life 's but a span." — *Othello*,
ii. 3 (1622).

"The life of man,
Less than a span." — *Epigram*.

366

SOUNDS FROM EMPTY CASKS

"The empty vessel makes the
greatest sound."

Henry V., iv. 4 (1623).

"I did never know so full a voice
issue from

So empty a heart." *Ibid.*

"Thy youngest daughter does not
love thee least,

Nor are those empty-hearted, whose
low sound

Reverbs no hollowness."

King Lear, i. 1 (1608).

"Like empty casks, they sound
loud when a man knocks upon
their outside." — *Advice to Rutland* (1596).

"Empty coffers give but an ill
sound." — *Advice to Villiers* (1616).

367

MAN WITHOUT REASON OR JUDGMENT, A PICTURE

"Poor Ophelia,
Divided from herself and her fair
judgment,

Without the which we are pic-
tures."

Hamlet, iv. 5 (1604).

"Except they be animated with
the spirit of reason, to fall in love
with them is all one as to fall in
love with a picture." — *Advancement of Learning* (1603-5).

Man without judgment is a picture. — *Shake-speare*.
 Man without reason is a picture. — *Bacon*.

368

COWARDS AND DEATH

From Shake-speare

From Bacon

“Cowards die many times before
 their deaths;
 The valiant never taste of death
 but once.”

“He that lives in fear doth die
 continually.” — *Letter to Rutland*
 (1596).

Julius Cæsar, ii. 2 (1623).

369

FEAR OF DEATH

“The sense of death is most
 in apprehension.” — *Measure for*
Measure, iii. 1 (1623).

“The expectation [of death]
 brings terror, and that exceeds the
 evil.” — *Essay of Death* (posthu-
 mous).

370

LOSS OF REPUTATION

“Had I but died an hour before
 this chance,
 I had lived a blessed time ; for,
 from this instant,
 There’s nothing serious in mortal-
 ity ;
 All is but toys ; renown and grace
 is dead.”

“Who can see worse days than
 he that, yet living, doth follow at
 the funerals of his own reputa-
 tion ?” — *Ibid*.

Macbeth, ii. 3 (1623).

371

NATURE’S ACCOUNT

“She [Nature] may detain, but not
 still keep, her treasure ;
 Her audit, though delay’d, an-
 swer’d must be.”

“Men should frequently call
 upon Nature to render her ac-
 count. — *Cogitationes de Natura*
Rerum (c. 1603).

Sonnet 126 (1609).

GOOD AND EVIL COMPARATIVE

From Shake-speare

"*Kent.* Here is the place, my
lord ; good my lord, enter.
The tyranny of the open night's
too rough
For nature to endure.

[*Storm still.*

Lear. Let me alone.

Kent. Good my lord, enter here.

Lear. Wilt break my heart ?

Kent. I'd rather break my own.
Good my lord, enter.

Lear. Thou think'st 't is much
that this contentious storm
Invades us to the skin ; so 't is to
thee ;
But where the greater malady is
fixed,
The lesser is scarce felt. Thou'dst
shun a bear ;
But if thy flight lay toward the
roaring sea,
Thou'dst meet the bear i' the
mouth."

King Lear, iii. 4 (1608).

From Bacon

"*That which is good to be rid
of, is evil ; that which is evil to be
rid of, is good.*

"The reprehension of this color
is, that the good or evil which is
removed may be esteemed good or
evil comparatively." — *Colors of
Good and Evil* (1597).

In the second edition of the 'Advancement,' Bacon explains more fully the principle underlying these passages. He says :

"When a good thing is taken away, it is not always succeeded by a bad thing, but sometimes by a greater good ; as when the flower falls and the fruit succeeds. Neither when a bad thing is taken away, is it always succeeded by a good thing, but sometimes by a worse. For by the removal of his enemy Claudius, Milo lost the 'seed-bed of his glory.'"

This explains, also, Shake-speare's reference to the "bear" and the "sea" in 'King Lear ;' that is, a bad thing succeeded

by a worse. Mr. Wigston, to whose critical acumen we are indebted for this parallelism, very justly assumes that "these philosophical subtleties of thought are too deep, too rare, to be the product of two separate and contemporary minds."

373

NATURE FURNISHING MODELS FOR HUMAN SOCIETY

From Shake-speare

"Gardener. Go, bind thou up yon
dangling apricocks,
Which, like unruly children, make
their sire
Stoop with oppression of their prod-
igal weight;
Give some supportance to the bend-
ing of the twigs.

You thus employ'd, I will go root
away
The noisome weeds, that without
profit suck
The soil's fertility from wholesome
flowers.

First Servant. Why should we in
the compass of a pale
Keep law, and form, and due
proportion,
Showing, as in a model, our firm
estate,
When our sea-wall'd garden, the
whole land,
Is full of weeds, her fairest flowers
chock'd up,
Her fruit-trees all unprun'd, her
hedges ruin'd,
Her knots disorder'd, and her
wholesome herbs
Swarming with caterpillars."

King Richard II., iii. 4 (1597).

From Bacon

"Taking the fundamental laws
of nature, with the branches and
passages of them, as an original
and first model, whence to take
and describe a copy and imitation
for government." — *On Union of
England and Scotland* (1603).

Bacon was very fond of working out analogies between nature, animate and inanimate, and human society. He

found one in the harmony of musical chords; another, in a bee-hive; and here we have a third (first pointed out by Mr. J. E. Roe) in a garden. All three are in Shake-speare.

374

PRIDE AND ENVY

From Shake-speare

"*Sicinius*. Was ever man so proud
as is this *Martius*?

Brutus. He has no equal.

Coriolanus. I would they were
barbarians, as they are,
Though in Rome litter'd, not
Romans, as they are not,
Though calved i' the porch o' the
Capitol.

Behold! these are the tribunes of
the people,
The tongues o' the common mouth;
I do despise them.

Brutus. Charge him home, that
he affects

Tyraunical power; if he evades us
there,

Enforce him with his envy to the
people,

And that the spoil, got on the
Antiates,

Was ne'er distributed.

In the name o' the people,
And in the power of us the trib-
unes, we,

Even from this instant, banish him
our city."

Coriolanus, ii. and iii. (1623).

From Bacon

"Those are most subject to
envy which carry the greatness
of their fortunes in an insolent
and proud manner." — *Essay of
Envy* (1625).

"When envy is gotten once into
a state, it traduceth even the best
actions thereof and turneth them
into an ill odor." — *Ibid*.

"Public envy is an ostracism." —
Ibid.

Coriolanus in the play was both proud and insolent;
hence the three results mentioned by Bacon as inevitable
under such circumstances:

1. He excited public envy.
2. He was therefore slandered without cause, accused of misappropriating the spoils of war and of seeking to overthrow the liberties of the people.
3. He was ostracized.

With enviable keenness of vision, Mr. Wigston sees the following additional points of resemblance between Shakespeare and Bacon in the treatment of pride and envy :

CONCEALMENT

Shake-speare :

" *Volumnia*. I would dissemble with my nature where
 My fortunes and my friends at stake required.

 You might have been enough the man you are
 With striving less to be so ; lesser had been
 The thwartings of your dispositions, if
 You had not show'd them how ye were dispos'd,
 Ere they lack'd power to cross you."

Coriolanus.

Bacon :

"Pride wants the best condition of vice, that is, concealment." — *De Augmentis*.

DISEASE

Shake-speare :

" *Sicinius*. He's a disease that must be cut away.
Brutus. Pursue him to his house, and pluck him there,
 Lest his infection, being of catching nature,
 Spread further."

Coriolanus.

Bacon :

"It is a disease in a state like to infection. For as infection spreadeth upon that which is sound and tainteth it, so when envy is gotten once into a state, it traduceth even the best actions thereof." — *Essay of Envy*.

JUNO AND HERCULES

Shake-speare :

" *Volumnia*. Leave this faint puling, and lament as I do,
 In anger, Juno-like. . . .
 My boy Marcius approaches ; for the love of Juno, let's go.

Cominius.

He [Coriolanus] will shake

Your Rome about your ears.

Menenius.

As Hercules

Did shake down mellow fruit."

*Coriolanus.**Bacon :*

"Envy puts virtues to laborious tasks, as Juno did Hercules." — *De Augmentis.*

ONE VICE EXPELLING ANOTHER

Shake-speare :

"Power, unto itself most commendable,
Hath not a tomb so evident as a chair
To extol what it has done.
One fire drives out one fire, one nail one nail ;
Rights by rights falter, strengths by strengths do fail."

*Coriolanus.**Bacon :*

"Pride is, even with vices, incompatible. As poison is expelled by poison, so are many vices by pride." — *De Augmentis.*

WITCHCRAFT

Shake-speare :

"I do not know what witchcraft 's in him, but
Your soldiers use him as the grace 'fore meat,
Their talk at table, and their thanks at end."

Coriolanus.

"I will counterfeit the bewitchment of some popular man." — *Ibid.*

Bacon :

"There be none of the affections which have been noted to fascinate or bewitch but love and envy." — *Essay of Envy.*

THE COMMON PEOPLE

*Shake-speare :**"Volumnia.*

"T was you incens'd the rabble!
Cats, that can judge as fitly of his worth
As I can of those mysteries which heaven
Will not have earth to know."

*Coriolanus.**Bacon :*

"The lowest virtues are praised by the common people ; the middle are admired ; but of the highest they have no sense or perception." — *De Augmentis.*

FLATTERY

Shake-speare :

"*Menenius.* His nature is too noble for the world ;
He would not flatter Neptune for his trident,
Or Jove for 's power to thunder.

Men. Calmly, I beseech you.

Cor. Ay, as an ostler." *Coriolanus.*

Bacon :

"Flattery is the style of slaves, the refuse of vices. The lowest of all flatteries is the flattery of the common people." — *De Augmentis.*

PRIDE AND MISFORTUNE

Shake-speare :

"*Coriolanus.* Let them pronounce the steep Tarpeian death,
Vagabond exile, flaying, pent to linger
With but a grain a day, I would not buy
Their mercy at the price of one fair word.

Coriolanus.

Bacon :

"The proud man, while he despises others, neglects himself." — *De Augmentis.*

Mr. Wigston adds the following excellent criticism :

"The play of 'Coriolanus' should be studied in relationship to the character of Julius Cæsar, as depicted in the play of that name. In these plays we are presented with two noble Romans, who are successful soldiers, and who attain to the highest martial honors. But whilst Julius Cæsar is represented as a brave man, he is also presented as a profound dissembler ; in short, a master of those arts which seek and attain popularity by means of concealing the inner man. Cæsar is painted as feeling just the same sort of contempt for the Roman common people as Coriolanus feels ; but with the great difference, that while the former conceals his contempt, the latter reveals it, and revels in unbosoming himself of his scorn. Both of these characters are victims of envy ; both meet with a violent and tragic end."

DYSPEPSIA

From Shake-speare

"*Adriana*. This week he hath been
heavy, sour, sad,
And much different from the man
he was.

Abbess. Unquiet meals make ill
digestions;

. . . What doth ensue
But moody and dull melancholy,
Kinsman to grim and comfortless
despair,

And at their heels a huge infectious
troop

Of pale distemperatures and foes to
life?"

Comedy of Errors, v. 1 (1623).

From Bacon

"I have found now twice upon
amendment of my fortune dis-
position to melancholy and dis-
taste, specially the same happening
against the long vacation when
company failed and business both;
for upon my Solicitor's place I
grew indisposed and inclined to
superstition. Now upon Mill's
place I find a relapse unto my old
symptom, as I was wont to have it
many years ago, as after sleeps,
strife at meats, strangeness, clouds,
etc." — *Private Memoranda* (1608).

The symptoms of disease given by the Abbess in the play are those of dyspepsia, — a malady with which Bacon was afflicted all his life, or until he became the victim of gout. "Unquiet meals," or "strife at meats," are mentioned as one of the causes of it, in both cases.

SINON, THE PROTOTYPE OF DECEIT

"'It cannot be,' quoth she, 'that
so much guile'—

She would have said — 'can lurk
in such a look.'

But Tarquin's shape came in her
mind the while,

And from her tongue 'can lurk'
from 'cannot' took.

'It cannot be,' she in that sense
forsook,

And turn'd it thus, 'it cannot be,
I find,

But such a face should bear a
wicked mind;

"There is no man but will be
a little more raised by hearing it
said, 'Your enemies will be glad
of this'—*Hoc Ithacus velit, et
magno mercentur Atridæ*— than
by hearing it said only, 'This is
evil for you.'"—*Advancement of
Learning* (1603-5).

For even as subtle Sinon here is
 painted,
 So sober-sad, so weary, and so
 mild,
 As if with grief or travail he had
 fainted,
 To me came Tarquin arm'd; so
 beguil'd
 With outward honesty, but yet
 defil'd
 With inward vice; as Priam him
 did cherish,
 So did I Tarquin; so my Troy did
 perish.'"

Lucrece (1594).

Lucrece illustrates the deceitfulness of Tarquin by citing the case of Sinon, who under false pretences secured the admission of the wooden horse into Troy. Bacon illustrates his definition of a sophism by quoting from Virgil a line of Sinon's speech made to the Trojans on that occasion; that is to say, Shake-speare and Bacon both chose the same classical character as the prototype of deceit.

377

WARS AND TEMPESTS

From Shake-speare

"This battle fares like to the morn-
 ing's war,
 When dying clouds contend with
 growing light.

 Now it sways this way, like a
 mighty sea;
 Now one the better, then another
 best;
 Both tugging to be victors, breast
 to breast,
 Yet neither conqueror, nor con-
 quer'd;
 So is the equal poise of this fell war."

3 Henry VI., ii. 5 (1623).

From Bacon

"Shepherds of people had need
 know the calendars of tempests of
 states; which are commonly
 greatest when things grow to
 equality; as natural tempests are
 greatest about the *Equinoctia*."—
Essay of Seditions and Troubles
 (1607-12).

Shake-speare compares a war in which the contending forces are of equal strength and varying fortune with the struggle between the powers of light and darkness at break of day. At such a moment day and night are at an equipoise. Bacon, having the same phenomena in mind, says that tempests are greatest at the time of the equinox, for then day and night are equal in length and also (inferentially) in power. Both authors apply this theory to civil wars.

378

CIVIL WAR, A FEVER

From Shake-speare

"We are all diseas'd,
And with our surfeiting and
wanton hours,
Have brought ourselves into a
burning fever."

2 *Henry IV.*, iv. 1 (1623).

From Bacon

"A civil war is as the heat of a fever." — *Essay of the Greatness of Kingdoms* (1612).

Bacon made a distinction in the use of imagery between a foreign war and a civil war. The former he likened to the heat of exercise; the latter, to the heat of a fever. In the above passage from 'Henry IV.,' Shake-speare is treating of the civil war under Richard II., and in strict accordance with Bacon's usage, he calls it a fever.

379

RANKS AND DEGREES IN STATES

"Degree being vizarded,
The unworthiest shows as fairly in
the mask.

The heavens themselves, the
planets, and this centre

Observe degree. . . O! when
degree is shaken,

Which is the ladder to all high
designs,

The enterprise is sick. How could
communities,

"Nothing doth derogate from the
dignity of a state more than confusion of degrees." — *Advancement of Learning* (1603-5).

Degrees in schools, and brother-
 hoods in cities,
 Peaceful commerce from dividable
 shores,
 The primogenitive and due of
 birth,
 Prerogative of age, crowns, scept-
 tres, laurels,
 But by degree, stand in authentic
 place ?
 Take but degree away, untune that
 string,
 And, hark ! what discord follows !”
Troilus and Cressida, i. 3 (1609).

In the second edition of the ‘Advancement,’ Bacon, who was a nobleman and who had a contempt for the political abilities of the commonalty, inserted the word “ranks” in the sentence quoted above, so as to make his meaning still clearer. It reads there :

“Nothing derogates from the dignity of a state more than confusion of ranks and degrees.”

Mr. E. S. Alderson, an excellent critic, to whom we are indebted for this and the next following parallelisms, says :

“The political wisdom and insight displayed in ‘Troilus and Cressida’ have been a standing puzzle to all writers on Shakespeare. How came he so well versed in state mysteries and policies ? . . . Bacon had been brought up among statesmen. At the age of seventeen he formed one of the suite of Sir Amyas Paulet, the Ambassador to the French Court, and before he was nineteen had begun the study of European politics, so that, by the time the plays were written, the ways and policies of kings and states were quite familiar to him. How they became so to Shakspeare we can find no clue.”

380

YOUTH AND OLD AGE

“Youth is full of pleasance, age is full of care ;
 Youth like summer morn, age like winter weather ;

Youth like summer brave, age like winter bare ;
 Youth is full of sport, age's breath is short ;
 Youth is nimble, age is lame ;
 Youth is hot and bold, age is weak and cold ;
 Youth is wild, and age is tame.
 Age, I do abhor thee ; youth, I adore thee."

Shake-speare's Passionate Pilgrim (1599).

"A young man's skin is even and smooth, an old man's dry and wrinkled ;
 A young man's flesh is soft and tender, an old man's hard ;
 Youth has strength and activity, old age decay of strength and slowness of motion ;
 Youth has a strong, old age a weak digestion ;
 In youth the body is erect, in old age bent into a curve ;
 A young man's limbs are firm, an old man's weak and trembling ;
 In youth the juices of the body are more roscid, in old age more crude and watery ;
 In youth the spirit is plentiful, in old age poor and scanty ;
 In youth the senses are quick, in old age dull ;
 A young man's teeth are strong, an old man's worn ;
 A young man's hair is colored, an old man's white ;
 Youth has hair, an old man is bald ;
 In youth the pulse beats strong, in old age weak ;
 In youth wounds heal fast, in old age slowly ;
 A young man's cheeks are fresh-colored, an old man's pale."

Bacon's History of Life and Death [compressed], 1623.

Besides an elaborate contrast (of which we have given above a part only) between youth and old age in respect of the body, Bacon made another, equally elaborate, between them in respect of the mind. The two occupy several pages in the printed edition of his works.

381

MARK ANTHONY AND LOVE

From Shake-speare

"Look ! where they come.
 [*Enter Anthony and Cleopatra.*
 Take but good note, and you shall
 see in him

From Bacon

"You may observe that amongst
 all the great and worthy persons
 (whereof the memory remaineth,
 ancient or modern) there is not

The triple pillar of the world trans-
form'd
Into a strumpet's fool."
Anthony and Cleopatra, i. 1 (1623).

one that hath been transported to
the mad degree of love; which
shows that great spirits and great
business do keep out this weak
passion. You must except, never-
theless, Mark Anthony, the half
partner of the Empire of Rome!"
— *Essay of Love* (1612).

"Nothing is more certain," says Mr. Wigston, "than that the play of 'Anthony and Cleopatra' was composed with an entirely ethical purpose of portraying the calamities and disasters that accompany inordinate and irregular love."

382

MONEY MAKES MATRIMONY

From Shake-speare

"Why, give him gold enough,
and marry him to a puppet, or an
aglet-baby; or an old trot with
ne'er a tooth in her head, though
she have as many diseases as two
and fifty horses; why, nothing
comes amiss, so money comes
withal." — *Taming of the Shrew*, i.
2 (1623).

From Bacon

"Money makes matrimony." —
Promus (1594-96).

383

CÆSAR'S STAR

"A far more glorious star thy
soul will make
Than Julius Cæsar's."
1 Henry VI., i. 1 (1623).

"This work, which is for the
bettering of men's bread and wine,
I hope by God's holy providence
will be ripened by Cæsar's star."
Letter to the King (1620).

A brilliant comet, which is said to have made its appearance at the time of Julius Cæsar's death, was in popular belief the soul of Cæsar himself, received up into heaven. Virgil (Elog. 9. 46) calls this comet "Cæsar's Star." Bacon and Shake-speare both refer to it under the same name, the former hoping that its influence on the great work, *Novum*

Organum, would be favorable, and the latter declaring that at Henry the Fifth's death the English warrior's star would be even more glorious than was Caesar's. Bacon quoted Virgil's lines.

384

WINNOWING WITH A FAN

From Shake-speare

"In the wind and tempest of her
frown,
Distinction, with a broad and
powerful fan,
Puffing at all, winnows the light
away;
And what hath mass or matter, by
itself
Lies, rich in virtue and unmingled."
Troilus and Cressida, i. 3 (1609).

From Bacon

"Your Majesty will discern
what things are intermingled, like
the tares amongst the wheat, as
the one cannot be pulled up with-
out endangering the other; and
what are mingled but as the chaff
and the corn, which need but a
fan to sift and sever them." —
Pacification of the Church (1603).

See Donnelly's 'The Great Cryptogram,' p. 368.

385

SUPPRESSED ANGER

"Give sorrow words; the grief
that will not speak,
Whispers the o'erfraught heart
and bids it break."
Macbeth, iv. 3 (1623).

"Suppressed anger is likewise
a kind of vexation, and makes the
spirit to prey upon the juices of
the body. But anger indulged
and let loose is beneficial." —
History of Life and Death (1623).

'The Great Cryptogram,' p. 372.

386

MIND, A MIRROR HELD UP TO NATURE

"To hold, as 't were, the mirror
up to nature."
Hamlet, iii. 2 (1604).

"God hath framed the mind of
man as a glass capable of the image
of the universal world." — *Of the
Interpretation of Nature* (c. 1603).

"The mind of a wise man is
compared to a glass wherein images
of all kinds in nature and custom
are represented." — *Advancement
of Learning* (1603-5).

Bacon explained the existence of error in the world as an imperfection in the mind as a glass, "which" (he says), "receiving rays irregularly, distorts and discolors the nature of things" (*Novum Organum*). On one occasion he even reversed the imagery, calling Nature herself a "mirror" (*speculum*) of art."

387

SILENCE

From Shake-speare

"Be check'd for silence,
But never tax'd for speech."

All 's Well, i. 1 (1623).

"Give every man thine ear, but
few thy voice."

Hamlet, i. 3 (1604).

"Men of few words are the best
men."

King Henry V., iii. 2 (1623).

From Bacon

"Silence gives to words both
grace and authority."

"Silence is the sleep that nour-
ishes wisdom."

"Silence aspires after truth."

De Augmentis (1622).

388

BROKEN MUSIC

"Is there any else longs to see this
broken music in his sides?"

As You Like It, i. 2 (1623).

"Come, your answer in broken
music."

Henry V., v. 2 (1623).

"Fair prince, here is good broken
music."

Troilus and Cressida, iii. 1 (1609).

"All concords and discords of
music may be aptly called the
sympathies and antipathies of
sounds; so in that music termed
Broken or Consort Music." —
Natural History (1622-25).

Of all writers on music known to us, Mr. Chappel is the only one who has undertaken to explain what was meant in Bacon's time by "broken music." He defined it, in his 'Popular Music of the Olden Time,' as the "music of wind instruments," but subsequently intimated, in a private letter to Mr. Aldis A. Wright, that on further consideration he had discarded that opinion and adopted another, the latter, however (as it appears to us), still less tenable. It is a pity

he did not consult Bacon, perhaps the best authority of that age on the musical art; for if he had, he would have found no mystery in the phrase. The author of the Plays was so familiar with the expression that he made a pun on it in 'Henry V.'

"*King Henry.* Come, your answer in broken music; for thy voice is music, and thy English broken; therefore, queen of all, Katharine, break thy mind to me in broken English: wilt thou have me?" — v. 2.

389

BURNING GLASSES

From Shake-speare

"He loves to hear
That unicorns may be betray'd
with trees,
And *bears with glasses*, elephants
with holes,
Lions with toils, and men with
flatterers."

Julius Cæsar, ii. 1 (1623).

From Bacon

"I heard it affirmed by a man that was a great dealer in secrets, but he was but vain, that there was a conspiracy (which himself hindered) to have killed Queen Mary, sister to Elizabeth, by a burning glass, when she walked in St. James Park, from the leads of the house; (as they talk generally of burning glasses that are able to burn a navy.)" — *Natural History* (1622-25).

390

COUNCIL AND COUNSEL

"The council shall know this; 't were better for you it were known in counsel." — *Merry Wives of Windsor* i. 1 (1602).

"Besides the giving of counsel, the councillors are bound by their duties, as well as by their oaths, to keep counsel." — *Advice to Villiers* (1616).

From the beginning until late in the seventeenth century, and in a few instances, even in the eighteenth, these two words, *council* and *counsel*, were used interchangeably in our language. For examples: *council* (council-board) was written *counsel* by Marbeck in 1581; by Sir R. Williams in 1590; by

Captain John Smith in 1606; by Cotgrave in 1611; and by the 'London Gazette' in 1697. In like manner the word *counsel* (advice) was written *council* by Wyclif in 1380; by Malory in 1470; by Caxton in 1474; by Coverdale in 1535; by Udall in 1548; by Heywood in 1562; by Ford in 1633; by Perkins in 1642; by Ward in 1647; by Nicholas in 1654; by Steele in 1709; and by Cibber in 1739. On the other hand, the author of the Plays used the word *council* 42 times, and *counsel* 180 times without confusing them in a single instance. He even makes a pun on them (as above) in the 'Merry Wives of Windsor.' Bacon, though proverbially careless in matters of detail, observed this distinction with great care in his prose writings, except in one or two instances in which he is supposed to have employed amanuenses.

391

THE SULTAN SLAYING HIS BROTHERS

From Shake-speare

From Bacon

"Brothers, you mix your sadness
with some fear.

This is the English, not the Turk-
ish court;

Not Amurath an Amurath suc-
ceeds,

But Harry, Harry."

2 Henry IV., v. 2 (1600).

"Aristotle, after the Ottoman
fashion, felt insecure about his own
kingdom of philosophy till he had
slain his brethren." — *De Princip-*
iiis atque Originibus (posthumous).

'The Great Cryptogram,' p. 405.

392

REPUGNANCE TO MAKING WILLS

"I ne'er made my will yet, I
thank heaven; I am not such a
sickly creature." — *Merry Wives*
of Windsor, iii. 4 (1623).

"Men commonly die intestate;
this being a rule, that when their
will is made, they think themselves
nearer a grave than before." — *Es-*
say of Death (posthumous).

'The Great Cryptogram,' p. 395.

PLUTO AND PLUTUS

From Shake-speare

"Dearer than Pluto's mine, richer
than gold."

Julius Cæsar, iv. 3 (1623).

"Plutus, the god of gold,
Is but his steward."

Timon of Athens, i. 1 (1623).

From Bacon

"Pluto was better to him than
Pallas." — *History of Henry VII.*
(1621).

Both authors carefully distinguished between Pluto, god of mines, and Plutus, god of gold. Bacon certainly could not have made a mistake of this kind, for he probably was the most thorough student of ancient mythology that ever lived. He expounded some of the prominent myths of Greece and Rome in a book entitled *De Sapientiâ Veterum* and published in 1609. In the passage from his 'History of Henry VII.,' quoted above, he means that King Ferdinand of Spain was more fortunate, after the death of Isabella, as owner of mines than as civil governor. It is, to say the least, remarkable that classical scholars, editing the drama of *Julius Cæsar*, should have changed the name of the god from *Pluto*, as it was plainly printed in the folios, to *Plutus*, on the ground that Shake-speare had blundered. Mrs. C. F. A. Windle, of San Francisco, was the first to point out this singular misconception.

A MEDICAL DIAGNOSIS

"*Falstaff*. Sirrah, you giant,
what says the doctor to my water ?

Page. He said, sir, the water itself was a good healthy water ; but for the party that ow'd it, he might have more diseases than he knew for." — *2 Henry IV.*, i. 2 (1600).

"These advertisements which your lordship imparted to me, and the like, I hold to be no more certain to make judgment upon than a patient's water to a physician; therefore for me upon one water to make a judgment were, indeed, like a foolish bold mountebank or Doctor Birket." — *Letter to Essex* (1598).

395

A FOOL'S BOLT

From Shake-speare

"A fool's bolt is soon shot."

Henry V., iii. 7 (1623).

"According to the fool's bolt, sir."

As You Like It, v. 4 (1623).*From Bacon*

"I will shoot my fool's bolt."

Letter of Advice to Essex (1598).

"A fool's bolt is soon shot."

Promus (1594-96).

396

HARPING ON A STRING

"Harp not on that string, madam."

Richard III., iv. 4 (1597)."This string you cannot upon every apt occasion harp upon too much." — *Ibid.*

397

CAMBRIDGE UNIVERSITY

"Knock at his study, where (they say) he keeps."

Titus Andronicus, v. 2 (1600).

"I remember in Trinity College in Cambridge there was an upper chamber, which, being thought weak in the roof of it, was supported by a pillar of iron of the bigness of one's arm, in the midst of the chamber; which if you had struck, it would make a little flat noise in the room where it was struck, but it would make a great bomb in the chamber beneath." — *Natural History* (1622-25).

Bacon was educated at Cambridge University; so also, we have good reason to believe, was the author of the Plays. Under the latter head, we make the following points:

1. In a book printed at Cambridge and published anonymously in 1595, the author (that is, the true author) of 'Venus and Adonis' is said to have been matriculated at Cambridge, Oxford, or at one of the Inns of Court in London.¹

¹ See 'Bacon vs. Shakspeare,' 8th ed.

2. The author of the 'Merry Wives of Windsor' held up to ridicule a notorious character attached to a college at Cambridge.¹

3. The author of 'Titus Andronicus' was familiar (as shown above) with a dialectical expression peculiar to Cambridge University.²

398

SEEDS

*From Shake-speare**From Bacon*

"If you can look into the seeds of
time
And say which grain will grow
and which will not,
Speak then to me."

"Skilful gardeners make trial of
the seeds before they buy them,
whether they be good or no." —
Natural History (1622-25).

Macbeth, i. 3 (1623).

399

WEED

"Why write I still all one, ever
the same,
And keep invention in a noted
weed,
That every word doth almost tell
my name?"

Sonnet 76 (1609).

"*Julia*. Gentle Lucetta, fit me
with such weeds
As may beseem some well-reputed
page."

Two Gentlemen of Verona, ii. 7
(1623).

"*Cordelia*. Be better suited;
These weeds are memories of those
worsen hours;
I prithee, put them off.

Kent. Pardon me, dear madam;
Yet to be known, shortens my
made intent;

"The King was forced to put
himself into a pilgrim's weeds and
in that disguise to steal away." —
Speech at Trial of Essex (1601).

"This fellow . . . clad himself
like a hermit, and in that weed
wandered about the country, till
he was discovered and taken." —
History of Henry VII. (1621).

¹ See 'Francis Bacon Our Shake-speare,' p. 43.

² See 'Bacon vs. Shakspere,' 8th ed.

My boon I make it that you know

me not

Till time and I think meet."

King Lear, iv. 7 (1608).

The word *weed*, in the sense in which it is used in the above passages on either side, means garment, but a garment such as one wears to express condition of some sort. Shakespeare makes use of it over and over again in this signification, as the following examples will show :

To express bereavement :

"My mourning weeds are laid aside." — *3 Henry VI*.

"My mourning weeds are done." — *Ibid*.

"Victorious in thy mourning weeds." — *Titus Andronicus*.

"Mournful weeds." — *Ibid*.

It will be observed that in 'King Lear' Cordelia asks Kent to change his garments (weeds) because the circumstances of the wearer had changed.

To express humility :

"With a proud heart he wore

His humble weeds." — *Coriolanus*.

"With contempt he wore the humble weed." — *Ibid*.

This was the "gown of humility," put on by candidates for office in Rome.

To express sex :

"Where lie my maiden weeds." — *Twelfth Night*.

"In thy woman's weeds." — *Ibid*.

To express nationality :

"Weeds of Athens he doth wear." — *A Midsummer-Night's Dream*.

"I'll disrobe me of these Italian weeds." — *Cymbeline*.

To express servitude :

"Away with slavish weeds, and servile thoughts!

I will be bright, and shine in pearl and gold,

To wait upon this new-made empress." — *Titus Andronicus*.

To express official character :

“ Were they but attir’d in grave weeds,
Rome could afford no tribune like to these.” — *Titus Andronicus*.

To express peace (in the garb of a citizen, as distinguished from a soldier’s uniform) :

“ Hector in his weeds of peace.” — *Troilus and Cressida*.

In character of a flower-girl, symbolic of spring :

“ *Florizel*. These, your unusual weeds, to each part of you
Do give a life ; no shepherdess, but Flora,
Peering in April’s front.” — *Twelfth Night*.

It is to its use by both authors to signify a disguise (as shown in our parallelism), however, that we wish to call the particular attention of our readers. In Sonnet 76 the word unquestionably is so used ; for, notwithstanding the fact that these sonnets had been in private circulation for years, and were openly published in 1609, as *Shakespeare’s*, the writer confessed in the stanza quoted that every word did almost tell his name. The true name of the author must, therefore, have been concealed.

This inference is greatly strengthened by a confession in one of Bacon’s prayers ; a prayer composed by him on the occasion of his downfall, and said by Addison to resemble the devotion of an angel rather than that of a man. The confession is in these words :

“ I have loved thy assemblies ; I have mourned for the divisions of thy church ; I have delighted in the brightness of thy sanctuary. This vine, which thy right hand hath planted in this nation, I have ever prayed unto thee that it might have the first and the latter rain ; and that it might stretch her branches to the seas and to the floods. The state and bread of the poor and oppressed have been precious in mine eyes ; I have hated all cruelty and hardness of heart ; I have (though in a despised weed) procured the good of all men.”

That Bacon used the word *weed* in this confession in the sense of a disguise appears from the following considerations :

1. He always uses it, so far as we know, in this sense. See the passages above quoted from him as parallels.

2. He characterizes the composition to which he referred, whatever it was, as "despised." No term could have been selected more appropriately expressing public sentiment at that time on the subject of theatrical performances. Play-actors were denounced by law as vagabonds; they did not dare to appear on the public streets of London without protection-papers signed by some nobleman who called them his servants; otherwise they were liable to be arrested and to have their ears bored with hot irons, not less (according to the specific provisions of a statute) than one inch in circumference. The theatres themselves were the resorts of the most degraded people of the city. No woman of good character could visit them without wearing a mask.

3. By means of these mysterious compositions he had, as he says, "procured the good of all men." Bacon, almost alone among his contemporaries, viewed the drama as an educational institution of high value. He recommended that it be taught, both in theory and in practice, in public schools. He even drafted the plan of a building for the purpose, including dressing-rooms for the actors.

4. Bacon was the *acknowledged* author of no compositions that were despised. This is proof that his authorship of those described in the prayer was unacknowledged and secret.

401

WINE, NEEDING NO BUSH

From Shake-speare

From Bacon

"Good wine needs no bush."

"Good wine needs no bush." --

As You Like It, Epilogue (1623). *Promus* (1594-96).

402

USELESS LIFE

"Let me not live," quoth he,

"When you cannot be what you

'After my flame lacks oil.'"

have been, there is no reason why

All's Well, i. 2 (1623).

you should wish to live." — *Ibid.*

403

INFLUENCE OF THE MIND UPON THE BODY

From Shake-speare

"By my body's action teach my
mind

A most inherent baseness."

Coriolanus, iii. 2 (1623).

From Bacon

"In what manner and how far
do the humors and temperaments
of the body alter or work upon
the mind?" — *Advancement of
Learning* (1603-5).

Bacon made a special study of physiognomy, not only to show how "lineaments of the body disclose the character of the mind," but also how the mind itself is affected by the condition of the body. His object was, of course, to gain a knowledge of physical remedies applicable to mental disease. Shake-speare had made the same investigation.

404

VICE BY NATURE

"What he cannot help in his
nature,

You account a vice in him!"

Coriolanus, i. 1 (1623).

"It were a strange speech
which, spoken or spoken oft,
should cure a man of a vice to
which he is subject by nature."

405

THE NEAREST WAY, THE FOULEST

"I fear thy nature;

It is too full o' the milk of human
kindness

To catch the nearest way."

Macbeth, i. 5 (1623).

"It is in life as it is in ways;
the shortest way is commonly the
foulest." — *Advancement of Learn-
ing* (1603-5).

The "nearest way" for Macbeth was through murder; the nearest way to attain a fortune (says Bacon) is by "dispensations from the laws of charity and integrity." "He that maketh haste to be rich shall not be innocent" ('*Essay of Riches*').

SABBATH AND SABBATH

From *Shake-speare*

"Come the next *Sabbaoth* and I
will content you."
Richard III., iii. 2 (quarto
ed., 1597).

"Come the next *Sabbath* and I
will content you."
Ibid. (folio ed., 1623).

"By our holy *Sabbaoth* have I
sworn
To have the due and forfeit of my
bond."
Merchant of Venice, iv. 1
(quarto ed., 1600).

"By our holy *Sabbath* have I
sworn
To have the due and forfeit of
my bond."
Ibid. (folio ed., 1623).

From *Bacon*

"Sacred and inspired Divinity,
the *Sabbaoth* and port of all men's
labors." — *Advancement of Learn-
ing* (first ed., 1605).

"Sacred and inspired Divinity,
the *Sabbath* and port of all men's
labors." — *Advancement of Learn-
ing* (second ed., 1623).

It will be seen that Bacon and the author of the Plays made the same singular blunder in their earlier writings in the use of the word *Sabbaoth* (host) for *Sabbath* (the Hebrew day of rest). Both of them, however, subsequently and (it would appear) simultaneously corrected it; the one in the second edition of the 'Advancement,' published in 1623, and the other in the folio editions of 'Richard III.' and the 'Merchant of Venice,' published also in 1623.

The same blunder is found in Bacon's 'Confession of Faith,' written before 1603.

DISCOURSE OF REASON

"O God ! a beast that wants dis-
course of reason
Would have mourn'd longer!"
Hamlet, i. 2 (1603).

"Martin Luther, conducted, no
doubt, by an higher Providence,
but in discourse of reason." — *Ad-
vancement of Learning* (1603-5).

“Is your blood
So madly hot, that no discourse of
reason,
No fear of bad success in a bad
cause,
Can qualify the same?”
Troilus and Cressida, ii. 2 (1609).

“True fortitude, which is not
given to man by nature, must grow
out of discourse of reason.” — *Let-
ter to Rutland* (1596).

The word *discourse* is derived from the Latin *discurrere*, to run to and fro, that is, in mentality, from one fact or consideration to another, in order that we may compare and judge. It is a strict Latinism, found in the writings of Caxton in the fifteenth, of Eden in the sixteenth, and of Florio in the seventeenth centuries.

“May it not be that in the few instances where Shakespeare uses the phrase in reference to the operations of the mind (I speak with great hesitation¹) that its Latin origin was uppermost in his mind?” — FURNESS’ *Variorum Edition of Shakespeare*, vi. 268.

408

THE FALL OF MAN

From Shake-speare

“Ignorance is the curse of God.”
2 *Henry VI.*, iv. 7 (1623).

From Bacon

“The true end of knowledge is the restitution of man to the sovereignty and power (for whensoever he shall be able to call the creatures by their true names he shall again command them) which he had in his first state of creation.” — *Valerius Terminus*.

Ignorance caused man’s fall, says Shake-speare.

Knowledge will restore man to his first estate, says Bacon.

The *Valerius Terminus* preceded the ‘Advancement of Learning,’ the exact date unknown.

¹ The fear of the commentators lest they ascribe too much learning to the author of the Plays is pitiable. The fate of Actæon is continually before their eyes.

ABANDONMENT OF POETRY

From Shake-speare

"This rough magic
I here abjure; and, when I have
required
Some heavenly music (which even
now I do)
To work mine end upon their
senses, that
This airy charm is for, I'll break
my staff,
Bury it certain fathoms in the
earth,
And, deeper than did ever plum-
met sound,
I'll drown my book."

Tempest, v. 1 (1623).*From Bacon*

"Poetry is as a dream of learn-
ing; a thing sweet and varied, and
that would be thought to have in
it something divine; a character
which dreams likewise affect. But
now it is time for me to awake,
and rising above the earth, to wing
my way through the clear air of
Philosophy and the Sciences."—
De Augmentis (1622).

LOVE AND SELF-LOVE

"O! how thy worth with manners
may I sing,
When thou art all the better part
of me?
What can mine own praise to mine
own self bring?
And what is't but mine own when
I praise thee?
Even for this let us divided live
And our dear love lose name of
single one,
That by this separation I may give
That due to thee which thou de-
serv'st alone."

Sonnet 39 (1609).

"The resolution of Erophilus
[Love] is fixed; he renounceth
Philautia [Self-love] and all her
enchantments. For the Queen's
recreation, he will confer with his
muse; for her defence and honor,
he will sacrifice his life in the
wars, hoping to be embalmed in
the sweet odors of her remem-
brance; to her service will he con-
secrate all his watchful endeavors;
and will ever bear in his heart the
picture of her beauty; in his ac-
tions, of her will; and in his for-
tune, of her grace and favor.

So that I conclude I have traced
him the way to that which hath
been granted to some few, *amare
et sapere*, to love and be wise."—
Essex Device of Love and Self-love
(1595).

In this sonnet, as indeed throughout the entire body of the Shakespearean Sonnets, the poet is represented as a dual being, himself as a man and himself as a muse, divided and yet one. He even calls himself, in honest recognition of his own worth, the tenth muse; and to this, the "better part" of him, he gives all his love.

Bacon makes a similar distinction in the 'Essex Device' (1595). Love of the Queen and Self-love here contend for the mastery. The former prevails, because only through the Queen can fame, honor, and power, which are the objects of Self-love, be attained. The two are thus in the last analysis identical. He only who seeks the happiness of another, in total abnegation of self, shall gain his own. "Whoso loseth his life for my sake [in behalf of others], he shall find it."

411

CUPID AS AN INDIAN PRINCE

From Shake-speare

"She, as her attendant, hath
A lovely boy, stol'n from an Indian
king;
She never had so sweet a changeling.

.
Cupid all arm'd; a certain aim he
took
At a fair vestal thron'd by the
west.

. I know
When thou hast stol'n away from
fair land,
And in the shape of Corin sat all
day,
Playing on pipes of corn, and versing love
To amorous Phillida. Why art
thou here?

From Bacon

"In the most retired part of that division which those of Europe call the West Indies, near unto the fountain of the great river of the Amazons, there governeth at this day a mighty monarch whose rare happiness in all things else is only eclipsed in the calamity of his son, this young Prince, who was born blind. . . . Your majesty's sacred presence hath wrought the strangest innovation that ever was in the world. You have here before you Seeing Love, a Prince indeed, but of greater territories than all the Indies, armed after the Indian manner with bow and arrows." — *Device of the Indian Prince* (1595).

Come from the farthest steppe of
India?

. . . the bouncing Amazon."

Midsummer-Night's Dream, ii. 1

(1600).

In the State Paper Office in London is preserved a document in the handwriting of the end of the sixteenth, or the beginning of the seventeenth century, and officially described in the calendar as follows:

"A short play or interlude devised by the Earl of Essex for the entertainment of the Queen. The subject is the visit of a native Indian Prince from the sources of the Amazon River, who miraculously recovers his sight."

The date of the performance is indicated in a penciled memorandum as of November 17, 1595, being that of the 'Essex Device,' to which we have already alluded. Mr. Hepworth Dixon in his 'Personal History of Lord Bacon' (p. 62) says that the interlude (as it is called) was a part of that entertainment, and therefore the work of Bacon. It tells us that a mighty monarch whose dominions were situated on the Amazon had a son who was born blind, and that the only resource left, after every other effort had been tried in vain to give him eyesight, was to send him to England and bring him into the presence of Queen Elizabeth. The oracle was delivered in these words:

"Seated between the Old World and the New,
A land there is no other land may touch,
Where reigns a Queen in peace and honor true;
Stories or fables do describe no such.
Never did Atlas such a burden bear,
As, in holding up the world opprest;
Supplying with her virtue everywhere
Weakness of friends, errors of servants best.
No nation breeds a warmer blood for war,
And yet she calms them by her majesty;
No age hath ever wits refined so far,

And yet she calms them by her policy.
To her thy son must make his sacrifice,
If he will have the morning of his eyes."

Accordingly the young Indian Prince, "blind from his birth," and "armed with bow and arrows," crossed the Atlantic, entered the presence of Elizabeth, and at once became 'Seeing Love.' Of course he personated Cupid.

The drama of 'A Midsummer-Night's Dream' was produced at or about the time of the 'Device.' It was mentioned by Meres as being in existence and known to the public in 1598. In it (as in the passage quoted above) we have "Cupid all arm'd" coming from the Amazon, and taking aim —

"At a fair vestal, thron'd in the West."

It appears that when the author's manuscript of the 'Device' was sent to the printer, the portion of it pertaining to the Indian Prince, and the most interesting portion, was for some unknown reason stricken out. It lay undisturbed among the documents of the State Paper Office two hundred and fifty years. Being an early sketch, in part, of a Shakespearean play, it was not permitted, with the remainder of the 'Device,' to see the light.¹

412

NOBILITY OF JULIUS CÆSAR

From Shake-speare

From Bacon

"Your swords, made rich
With the most noble blood of all
this world."

"Julius Cæsar, the worthiest
man that ever lived, a man of the
greatest honor." — *Essex Device*,

Julius Cæsar, iii. 1 (1623).

(c. 1592).

¹ Mr. Dixon says, without the slightest authority for the statement, that the Earl of Essex struck it out on account of his enmity to Sir Walter Raleigh; but no evidence exists to show that the 'Device' had anything to do with Raleigh. Spedding very properly rejects Dixon's statement, and then, unable himself to offer any explanation of the curious circumstance, concludes that the legend of the Indian Prince was no part of the 'Device.' In this view, however, he is certainly wrong, for the character Philautia (Self-love) appears in both parts, printed and unprinted, and links them together.

"Thou [Cæsar] art the ruins of the
noblest man
That ever lived in the tide of
times."

Julius Cæsar, iii. 1 (1623).

413

MARCUS BRUTUS, CÆSAR'S BASTARD SON

From Shake-speare

From Bacon

"Brutus' bastard hand
Stabb'd Julius Cæsar."

2 Henry VI., iv. 1 (1594).

"At last, when Marcus Brutus
gave him a wound, [he exclaimed]
and thou, my son!" — *Essex De-*
vice (c. 1592).

Brutus was believed by many to be Cæsar's illegitimate son. Plutarch makes no mention of the alleged fact that Cæsar, before he fell, uttered a rebuke to Brutus. The story rests upon the authority of Suetonius, a Greek writer, who gives it in the words quoted by Bacon, Καὶ σὺ, τέκνον. The writings of Suetonius were not translated into English at the time of Shake-speare.

414

EPICURUS AND HIS REJECTION OF AUGURIES

"You know that I held Epicurus
strong,
And his opinion ; now I change my
mind,
And partly credit things that do
presage.
Coming from Sardis, on our former
ensign
Two mighty eagles fell, and there
they perch'd,
Gorging and feeding from our
soldiers' hands,
Who to Philippi here consorted us.
This morning are they fled away
and gone,
And in their stead do ravens, crows
and kites

"Epicurus, accommodating and
subjecting his natural to his moral
philosophy (as appears from his
own words), would not willingly
admit any opinion that depressed
or hurt the mind, and troubled, or
disturbed that *Enthumia* of his,
which he had adopted from Demo-
critus. And so, being more fond
of enjoying the sweets of thought
than patient of the truth, he fairly
threw off the yoke, and rejected
both the necessity of Fate and the
fear of the gods." — *De Augmentis*
(1622).

Fly o'er our heads and downward
 look on us,
 As we were sickly prey."
Julius Caesar, v. 1 (1623).

Epicurus denied the existence of Fate, and therefore opposed every form of augury. His philosophy is fully set forth in the writings of Diogenes Laertius, a Greek writer of the third century, B. C.

415

RAINING ODORS

*From Shake-speare**From Bacon*

"The heavens rain odors on you!"
Twelfth Night, iii. 1 (1623).

"The treasure that cometh from you to her Majesty is but as a vapor which riseth from the earth and gathereth into a cloud, and stayeth not there long, but upon the same earth it falleth again; it is like a sweet odor." — *Speech in Parliament* (1597).

The speech was on a money bill. It is so wise, so far in advance of Bacon's time and even of our own, on an important principle of political economy (namely, that a nation prospers as its neighbors also prosper), that we take the liberty to quote the full sentiment on the point given above:

"Sure I am that the treasure from you to her Majesty is but as a vapor which riseth from the earth and gathereth into a cloud, and stayeth not there long, but upon the same earth it falleth again; and what if some drops of this do fall upon France or Flanders? It is like a sweet odor of honor and reputation to our nation throughout the world."

416

STANLEY CROWNING HENRY VII. ON THE FIELD OF BATTLE

"*Stanley*. Lo! here, this long-
 usurped royalty
 From the dead temples of this
 bloody wretch

"Sir William Stanley, after some acclamations of the soldiers in the field, put a crown of ornament (which Richard wore in the

Have I pluck'd off, to grace thy
brows withal;
Wear it, enjoy it, and make much
of it."

Richard III., v. 4 (1597).

battle and was found amongst the
spoils) upon King Henry's head,
as if it were his chief title." — *His-
tory of Henry VII.* (1621).

Of the three titles to the crown open to the choice of Henry VII., after the death of Richard on Bosworth Field, that of conquest was the one, according to Bacon, which his soldiers regarded as the chief; it is the one, also, according to Shake-speare, which was urged upon him by Sir William Stanley and others in the moment of victory. A temporary crown, taken from Richard's head, was presented to him, as per each account, as the badge of royalty. The play ends, and the prose history begins, at this point.

The reign of Henry VII. is the only gap in the consecutive series of Shake-speare's historical dramas, beginning with that of Richard II. (1366-1399) and extending through those of Henry IV. (1399-1413), Henry V. (1413-1422), Henry VI. (1422-1471), Edward IV. (1471-1483), Richard III. (1483-1485), to Henry VIII. (1509-1547) inclusive. Bacon's prose history of Henry VII. exactly fills the gap of twenty-four years.

417

ENCLOSURE OF COMMON LANDS

From Shake-speare

"*Queen Margaret.* Are your
supplications to his lordship?

Suffolk. What 's yours? What 's
here? [Reads] *Against the Duke
of Suffolk for enclosing the com-
mons of Melford.* How now, sir
knave!

Second petitioner. Alas! sir, I
am but a poor petitioner of our
whole township." — *2 Henry VI.*,
i. 3 (1594).

From Bacon

"Though it may be thought ill
and very prejudicial to lords that
have enclosed great grounds, and
pulled down even whole towns,
and converted them to sheep-pas-
tures, [yet] I should be sorry to
see within this kingdom that piece
of Ovid's verse prove true, *Jam
seges est ubi Troja fuit* (there is a
cornfield where Troy was); so in
England, instead of a whole town
full of people, none but green
fields, but a shepherd and a dog."

Speech in Parliament (1597).

Into the movement to arrest decay of tillage by preventing enclosure of common lands Bacon threw all his energy. He introduced a bill on the subject into the House of Commons and advocated it in the speech from which we quote. In the play a whole township protests against such an enclosure made by the Duke of Suffolk, though the reputed poet, William Shakspeare, favored a nefarious proceeding of this kind at Stratford, after he had been secretly guaranteed against personal loss by the promoters.

418

MAN'S BODY A MUSICAL INSTRUMENT

From Shake-speare

"You are a fair viol, and your
sense the strings,
Who, finger'd to make man his
lawful music,
Would draw heaven down and all
the gods to hearken."

Pericles, i. 1 (1609).

From Bacon

"The poets did well to conjoin
music and medicine in Apollo,
because the office of medicine is
but to tune this curious harp of
man's body and to reduce it to har-
mony." — *Advancement of Learning* (1603-5).

A most striking and beautiful metaphor, appearing and reappearing constantly, with different applications, in both sets of works.

419

LEES

"The wine of life is drawn, and
the mere lees
Is left."

Macbeth, ii. 3 (1623).

"The memory of King Richard
lay like lees in the bottom of men's
hearts." — *History of Henry VII.*
(1621).

420

TEMPERING WAX

"I have him already tempering
between my finger and my thumb,
and shortly will I seal with him."
— *2 Henry IV.*, iv. 3 (1600).

"Taking him but as an image
of wax that others had tempered
and moulded." — *History of Henry VII.* (1621).

421

THE HARE AND THE CRIPPLE

From Shake-speare

"Such a hare is madness . . . to skip o'er the meshes of good counsel, the cripple." — *Merchant of Venice*, i. 2 (1600).

From Bacon

"A cripple in the right way outskips the runner in a wrong one." — *Novum Organum* (1608-20).

422

LIME-TWIGS

"They are limed with the twigs that threaten them." — *All's Well*, iii. 5 (1623).

"Myself have limed a bush for her."

2 *Henry VI.*, i. 3 (1623).

"Whatsoever service I do to her Majesty, it shall be thought to be but lime-twigs to place myself." — *Letter to Greville* (1594).

The practice of ensnaring birds by the use of lime or other viscous substance on bushes is often employed metaphorically by both authors.

'The Great Cryptogram,' p. 364.

423

KNOWLEDGE

"Knowledge [is] the wing wherewith we fly to heaven."

2 *Henry VI.*, iv. 7 (1623).

"To praise knowledge, or to persuade your lordship to the love of it, I shall not need to use many words; I will only say, that where that wants, the man is void of all good; without it, there can be no fortitude; without it, no liberality; without it, no justice; without it, no constancy or patience; without it, no temperance; nay, without it, no true religion." — *Letter to Rutland* (1596) [abridged].

William Shakspeare, the reputed poet, had two children, both of whom passed their lives in utter ignorance. One could not write her name at the age of twenty-six, and the other could not identify her husband's handwriting after a married life with him of twenty-eight years.

424

GRIEF FOR OTHERS

From Shake-speare

"Is it not monstrous that this
 player here,
 But in a fiction, in a dream of pas-
 sion,
 Could force his soul so to his own
 conceit,
 That, from her working, all his
 visage wann'd,
 Tears in his eyes, distraction in's
 aspect,
 A broken voice?"

Hamlet, ii. 2 (1604).*From Bacon*

"To weep for grief of others."
 — *Promus* (1594-96).

425

A BEAUTIFUL FACE

"The beauty that is borne here in
 the face
 . . . Commends itself to others'
 eyes."

Troilus and Cressida, iii. 3 (1609).

'The Great Cryptogram,' p. 382.

"A beautiful face is a silent
 commendation." — *Ornamenta Ra-
 tionalia* (date unknown).

426

RELATIVE DURATION OF GOOD AND EVIL

"The evil that men do lives after
 them,
 The good is oft interrèd with their
 bones."

Julius Cæsar, iii. 2 (1623).

"Men's evil manners live in brass;
 their virtues
 We write in water."

Henry VIII., iv. 2 (1623).

"Ill, to man's nature as it stands
 perverted, hath a natural motion
 strongest in continuance; but
 good, as a forced motion, strong-
 est at first." — *Essay of Innovations*
 (1625).

'The Great Cryptogram,' p. 386.

427

PILOTS IN CALM WEATHER

From Shake-speare

From Bacon

"When the sea was calm, all
boats alike
Show'd mastership in floating."
Coriolanus, iv. 1 (1623).

"Any one can manage a boat in
calm weather." — *Promus* (1594-
96).

428

THE PHANTASM AT PHILIPPI

"*Brutus* [*to Ghost*]. Why comest
thou?

Ghost. To tell thee, thou shalt see
me at Philippi."

Julius Cæsar, iv. 3 (1623).

"A phantasm that appeared to
M. Brutus in his tent said to
him, *Thou shalt see me again at
Philippi*." — *Essay of Prophecies*
(1625).

429

COCKATRICE

"They will kill one another by
the look, like cockatrices." —
Twelfth Night, iv. 3 (1623).

"This was the end of this little
cockatrice of a king, that was able
to destroy those that did not espy
him first." — *History of Henry
VII.* (1621).

430

CUSHIONS

"*Hostess*. I pray God the fruit
of her womb miscarry.

Beadle. If it do, you shall have
a dozen of cushions." — *2 Henry
IV.*, v. 4 (1600).

"Henry the Fourth of France his
Queen was great with child. Count
Soissons, that had his expectation
upon the crown, when it was twice
or thrice thought that the Queen
was with child before, said to
some of his friends, that it was
but with a pillow." — *Apothegm*.

'The Great Cryptogram,' p. 406.

431

THINGS UNNOTICED

From Shake-speare

"The jewel that we find, we stoop
and take it

Because we see it; but what we do
not see

We tread upon, and never think
of it."

Measure for Measure, ii. 1
(1623).

From Bacon

"When things are put before
their feet, men do not see them,
unless admonished, but pass on."

Quoted from Mr. Wigston's 'A New Study of Shakespeare.'

432

OPINION DETERMINES VALUE

"There is nothing either good
or bad but thinking makes it so." —
Hamlet, ii. 2 (1604).

"Pain and danger be great only
by opinion." — *Letter to Rutland*
(1596).

'The Great Cryptogram,' p. 389.

433

SLEEP, A NOURISHMENT

"Sleep,
Chief nourisher in life's feast."
Macbeth, ii. 2 (1623).

"Sleep nourisheth, or at least
preserveth bodies a long time
without other nourishment." —
Natural History (1622-25).

Mr. Donnelly very justly emphasizes this parallelism.
'The Great Cryptogram,' p. 425.

434

LIVER, THE SEAT OF SENSUALITY

"This is the liver-vein, which
makes flesh a deity." — *Love's*
Labor's Lost, iv. 3 (1598).

"Ford [referring to *Falstaff*]. Love
my wife!

Pistol. With liver burning hot."

Merry Wives of Windsor, ii. 1
(1602).

"Plato's opinion, who located
sensuality in the liver, is not to
be despised." — *Advancement of*
Learning (1603-5).

435

GEOCENTRIC THEORY OF THE SOLAR SYSTEM

From Shake-speare

"The heavens themselves, the planets, and *this centre* observe degree." — *Troilus and Cressida*, i. 3 (1609).

From Bacon

"It is a poor centre of a man's actions, himself; it is right earth; for that only stands fast upon his own centre, whereas all things that have affinity with the heavens move upon the centre of another [the earth], which they benefit." — *Essay of Wisdom for a Man's Self* (1607-12).

Both authors held to the geocentric theory of the solar system to the last, though the Copernican hypothesis, published in 1543, had then prevailed. See 'Francis Bacon Our Shake-speare,' p. 16.

436

SIGNIFICANCY OF NAMES

"*Ferdinand*. What is your name?

Miranda. Miranda.

Ferdinand. Admired Miranda!

Indeed, the top of admiration."

Tempest, iii. 1 (1623).

"There is a conformity and significancy in the very names which must be clear to everybody. Metis, Jupiter's wife, plainly means counsel; Typhon, swelling; Pan, the universe; Nemesis, revenge; and the like." — *Preface to the Wisdom of the Ancients* (1609).

What Bacon notices and comments upon in the ancient myths; namely, that oftentimes names of gods and goddesses bear a close relation to the characters ascribed to them, we find also in the Shake-speare plays. In the case of *Miranda* the author expressly tells us what the name signifies, — the "top of admiration." And this in turn is explained by Bacon in his 'Advancement of Learning,' thus:

"Pindar, in praising Hiero, says most elegantly (as is his wont) that he 'culled the tops of all the virtues.' And certainly I think it would contribute much to the magnanimity and the honor of humanity, if a collection were made of what the schoolmen call

the *ultimities*, and Pindar the *tops* or *summits* of human nature, especially from true history; showing what is the ultimate and highest point which human nature has of itself attained in the several gifts of body and mind."

That Miranda was intended to personate the highest glory of womanhood appears further from what Ferdinand says of her:

"For several virtues
Have I liked several women; never any
With so full a soul, but some defect in her
Did quarrel with the noblest grace she owed,
And put it to the foil; but you, O you!
So perfect, and so peerless, are created
Of every creature's best."—iii. 1.

437

DISSECTION OF MINDS

From Shake-speare

"Then let them anatomize Regan,
see what breeds about her heart.
Is there any cause in nature that
makes these hard hearts?"—*King
Lear*, iii. 6 (1608).

From Bacon

"Wherefore out of these materials let a full and careful treatise be constructed; . . . so that we may have a scientific and accurate dissection of minds and characters, and the secret dispositions of particular men may be revealed; and that from the knowledge thereof better rules may be framed for the treatment of the mind."—*De Augmentis* (1622).

Both authors proposed that mind be dissected: the one, for the purpose of learning how to treat it; the other, how to understand such a nature as Regan's, and then, presumably, how to treat it.

438

WEIGHT AND VELOCITY

"The thing that's heavy in itself,
Upon enforcement, flies with greatest speed."
2 *Henry IV.*, i. 1 (1600).

"Weight in all motions increaseth force."—*Speech in Parliament* (1610).

*From Shake-speare**From Bacon*

DIFFERENCES AMONG CHILDREN OF SAME PARENTAGE

"*Kent*. It is the stars,
The stars above us, govern our
 conditions;
Else one self-mate and mate could
 not beget
Such different issues."

King Lear, iv. 3 (1608).

"A man shall find in the tradi-
tions of astrology some pretty and
apt divisions of men's natures,
according to the predominances of
the planets." — *Advancement of
Learning* (1603-5).

In 'King Lear,' Kent is unable to explain how Cordelia could be of a character so different from that of her sisters, except through the varying influence of the planets at birth. Bacon, it appears, held the same theory at the time when the tragedy was written, in or about 1605-6, though later in life he thought such influence is exerted upon men in the mass rather than upon individuals. Even then, he made an exception of such individuals as are of a tender or particularly susceptible nature. The case of Cordelia would probably have fallen within the exception.

OBEDIENCE TO KINGS, A LAW OF NATURE

"Therefore doth heaven divide
The state of man in divers func-
 tions;
To which is fixed, as an aim or
 butt,
Obedience; for so work the honey
 bees;
Creatures that by a rule of nature,
 teach
The act of order to a peopled king-
 dom."

Henry V., i. 2 (1600).

"The platforms [of obedience]
are three: The first is that of the
father or chief of a family, who,
governing his wife by prerogative
of sex and his children by preroga-
tive of age, . . . is the very model
of a king. This we see is wholly
natural.

The second is that of a shepherd
and his flock — a work likewise of
nature.

The third is the government of
God himself over the world, both
in nature and above nature; even
from the monarch of heaven and

earth to the king, if you will, in a hive of bees. This state subsisteth by nature." — *Case of the Post-Nati* (1608).

Both authors based the allegiance of subjects to hereditary monarchs on the same ground on which obedience of children is due to parents; namely, not by human laws, but by a rule of nature. And both illustrated it by the example of bees in a hive. Bacon believed in the divine right of kings; so did Shake-speare.

441

A FRIEND, ANOTHER ONE'S SELF

From Shake-speare

From Bacon

"Thou disease of a friend, and not himself."

"A friend is another himself."
— *Essay of Friendship* (1625).

Timon of Athens, iii. 1 (1623).

This parallelism and the three parallelisms that follow were pointed out by Mr. Wigston.

442

IN SOLITUDE, MAN IS A BEAST

"*Alcibiades*. What art thou, there?"

Timon. A beast, as thou art."

Ibid., iv. 3.

"Nothing I'll bear from thee
But nakedness, thou detestable
town!

Timon will to the woods, where he
shall find

The unkindest beast more kinder
than mankind."

Ibid., iv. 1.

"*Whosoever is delighted in solitude is either a wild beast, or a god.*"

For it is most true that a natural
and secret hatred and aversion
towards society, in any man, hath
somewhat of the savage beast."

Ibid.

The dramatist had so strong a feeling that a man who, out of hatred towards his fellow-men, retires to a solitude, must have in him "something of the savage beast," that he makes one of his characters on seeing Timon's tomb exclaim, —

"What is this !

Some beast rear'd this!" — v. 3.

443

STONES VALUED ACCORDING TO FANCY

From Shake-speare

"Stones, whose rates are either
rich or poor
As fancy values them."
Measure for Measure, ii. 2 (1623).

From Bacon

"Do you not see what feigned
prices are set upon little stones?"—
Essay of Riches (1607-12).

444

FOLLOWERS STRIPPING A MAN OF WINGS

"I do fear,
When every feather sticks in his
own wing,
Lord Timon will be left a naked
gull."
Timon of Athens, ii. 1 (1623).

"Costly followers are not to be
liked, lest, while a man maketh
his train longer, he make his wings
shorter." — *Essay of Followers and
Friends* (1598).

445

AIR POISONED BY FOUL BREATHS

"The rabblement shouted and
clapped their chopped hands, and
threw up their sweaty night-caps,
and uttered such a deal of stinking
breath, because Cæsar refused the
crown, that it had almost choked
Cæsar; for he swooned and fell
down at it. And for my part, I
durst not laugh, for fear of open-
ing my lips and receiving the bad
air." — *Julius Cæsar*, i. 2 (1623).

"If such foul smells be made by
art and by the hand, they consist
chiefly of man's flesh or sweat pu-
trefied; for they are not those stinks
which the nostrils straight abhor
and expel, that are most pernicious. . . .

And these empoisonments of air
are the more dangerous in meet-
ings of people, because the much
breath of people doth further the
reception of the infection." — *Nat-
ural History* (1622-25).

446

STARS ARE FIRES

"The skies are painted with un-
number'd sparks;
They are all fire."
Julius Cæsar, iii. 1 (1623).

"The stars are true fires." —
Descriptio Globi Intellectualis (c.
1612).

447

GOLD, THE METAL MOST EASILY WROUGHT

*From Shake-speare**From Bacon*

"Cassius [*speaking to Brutus*]. I
see

Thy honorable metal may be
wrought

From that it is disposed."

Julius Cæsar, i. 2 (1623).

"The most excellent metal, gold,
is of all other the most pliant and
most enduring to be wrought; so
of all living and breathing sub-
stances the perfectest (man) is the
most susceptible." — *Helps for the
Intellectual Powers* (1596-1604).

Dixon's 'Francis Bacon and his Shakespeare,' p. 173.

448

PROPHETIC DREAMS

"Calpurnia, here, my wife, stays
me at home;

She dream'd to-night she saw my
statua,

Which, like a fountain with a hun-
dred spouts,

Did run pure blood; and many
lusty Romans

Came smiling, and did bathe their
hands in it."

Julius Cæsar, ii. 2 (1623).

"By a divine instinct men's minds
mistrust ensuing danger."

Richard III., ii. 3 (1597).

Bacon's dream was in 1579.

449

AFFECTION AND REASON

"To speak truth of Cæsar,
I have not known when his affec-
tions sway'd

More than his reason."

Julius Cæsar, ii. 1 (1623).

"Affections behold merely the
present; reason the future. There-
fore, the present filling the imagi-
nation more, reason is commonly
vanquished; but after that force of
eloquence and persuasion have
made things future and remote
appear as present, then upon the

revolt of the imagination reason
prevailleth." — *Advancement of
Learning* (1603-5).

The author of the play had investigated the relative
strength of the affections and the reasoning faculty.

450

ANTICIPATIONS OF MIND

From Shake-speare

"*Brutus.* 'Tis a common proof
That lowliness is young ambition's
ladder,
Whereto the climber-upward turns
his face;
But when he once attains the up-
most round,
He then unto the ladder turns his
back,
Looks in the clouds, scorning the
base degrees
By which he did ascend."

Julius Caesar, ii. 1 (1623).

From Bacon

"The method of discovering
truth, now in vogue, is to fly at
once from the senses and particu-
lars to the most general axioms,
rather than by a gradual and un-
broken ascent; for the mind longs
to spring up to positions of higher
generality, that it may find rest
there; and so, after a little while,
wearies of experiment." — *Novum
Organum* (1620).

Bacon called his philosophical method a ladder (*Scala Intellectus*), and declared that every sincere inquirer after truth must mount it, round by round, to the top and rest there. In no other way, as he taught, can one safely climb to a broad generalization. If, however, the searcher after truth should leap higher, or —

"unto the ladder turn his back,"

he will become "weary of experiment;" in other words,
(Shake-speare's), he will

"scorn the base degrees

By which he did ascend."

This leads to error. Brutus (or the author who created the character of Brutus) certainly understood the difference between 'Anticipation of Mind' and 'Interpretation of Nature,' as laid down in the *Novum Organum*.

451

CÆSAR WARNED BY AUGURERS

*From Shake-speare**From Bacon*

"Cæsar. What say the augurers?
Servant. They would not have you
 to stir forth to-day.

"The augur brought him word
 that the entrails were not favor-
 able." — *De Augmentis* (1622).

Plucking the entrails of an offering
 forth,

They could not find a heart within
 the beast."

Julius Cæsar, ii. 2 (1623).

452

ACTION IS ELOQUENCE

"Action is eloquence, and the eyes
 of the ignorant
 More learned than the ears."

Coriolanus, iii. 2 (1623).

"Question was asked of Demos-
 thenes, 'what was the chief part of
 an orator?' he answered, 'action.'
 What next? 'action.' What next
 again? 'action.'" — *Essay of Bold-
 ness* (1625).

453

DEATH, BEING INEVITABLE, MUST BE ENDURED

"With meditating that she must
 die once,
 I have the patience to endure it
 now."

Julius Cæsar, iv. 3 (1623).

"I mourn not for that end which
 must be." — *Essay of Death* (post-
 humous).

454

UNSUSPECTING NATURES

"The Moor is of a free and open
 nature,
 That thinks men honest that but
 seem to be so,
 And will as tenderly be led by the
 nose
 As asses are."

Othello, i. 3 (1622).

"He who thinks no evil is easily
 deceived." — *Promus* (1594-96).

"A brother noble,
 Whose nature is so far from doing
 harms,

That he suspects none ; on whose
 foolish honesty
 My practices ride easy."
King Lear, i. 2 (1608).

455

WRITING FOR POSTERITY

From Shake-speare

"Were't aught to me I bore the
 canopy,
 With my extern the outward
 honoring,
 Or laid great bases for eternity?"
Sonnet 125 (1609).

From Bacon

"I write for posterity, these
 things requiring ages for their
 accomplishment." — *Letter to*
Father Fulgentio (1624-25).

456

ARIEL A SPIRIT, COMPOUNDED OF FLAME AND AIR

"*Ariel*. I boarded the king's ship;
 now on the beak,
 Now in the waist, the deck, in
 every cabin,
 I *flam'd* amazement; sometimes I'd
 divide,
 And *burn* in many places; on the
 topmast,
 The yard and bowsprit, would I
flame distinctly.

Tempest, i. 2 (1623).

"*Ariel*. If you now beheld them,
 your affections

Would become tender.

Prospero. Dost thou think so,
spirit?

Ari. Mine would, sir, were I hu-
 man.

Pros. And mine shall.

Hast thou, *which art but air*, a touch,
 a feeling

Of their affections?"

Ib. v. 1.

"Let us now proceed to the
 doctrine which concerns the human
 soul. The parts thereof are two :
 the one treats of the rational
 soul, which is divine; the other
 of the sensible, which is common
 with brutes. The latter is itself
 only the instrument of the rational
 soul, and may be fitly termed not
 soul, but spirit. It is compounded
 of flame and air." — *De Aug-*
mentis (1622).

In the play Ariel is an invisible creature that confesses himself to be the "instrument" of Prospero. He is said at one time (as the name implies) to be "air;" when he visited the ship, he was "flame;" at all times, therefore, he was a "compound of air and flame." Prospero frequently addresses him as "spirit." It would be difficult to conceive of more perfect embodiments, according to Bacon's conception, of the two souls, taken separately, that exist in every human being than these in the 'Tempest.'

457

BARRING ENTAILS BY MEANS OF A FEE-SIMPLE

From Shake-speare

"*Parolles.* Sir, for a *quart d'écu* he will sell the fee-simple of his salvation, the inheritance of it; and cut the entail from all remainders." — *All's Well*, iv. 3 (1623).

From Bacon

"The last and greatest estate in land is fee-simple, and beyond this there is none. He that maketh a lease for life to one, or a gift in tail, may appoint a remainder to another for life, or in tail after that estate, or to a third in fee-simple; but after a fee-simple he can limit no other estate. And if a man do not dispose of the fee-simple by way of remainder when he maketh the gift in tail or for lives, then the fee-simple resteth in him as a reversion. . . . This slight was first invented when entails fell out to be so inconvenient that men made no conscience to cut them off, if they could find law for it." — *Use of the Law* (date uncertain).

The ownership of land in fee-simple was doubtless well understood in Shake-speare's time; but this cunning use of it, to bar entails, was then a comparatively recent invention, and known only to lawyers. Chief Justice Campbell says ('The Law in Shakespeare') that "*Parolles*, the bragging

cowardly soldier, is made to talk like a conveyancer in Lincoln's Inn."

458

KING BESTOWING WARDS IN MARRIAGE

From Shake-speare

From Bacon

"*King*. It is in us to plant thine
honor where
We please to have it grow. Check
thy contempt.
Obey our will, which travails to
thy good.
. . . . Take her by the hand,
And tell her she is thine."

All's Well, ii. 3 (1623).

"The grief was, that every man's
eldest son or heir was, by Preroga-
tive, to be in ward to the king for
his body and lands; [the king] to
imitate and approach, as near as
may be, to the duties and offices
of a natural father, in the good
education, and well bestowing
in marriage." — *On Wardships*
(1612).

The scene of 'All's Well' is laid in France, but Bacon knew (as pointed out by the late Mr. T. S. E. Dixon) that the same law prevailed there as in England, conferring upon the king the right to dispose of his wards in marriage. This appears in his 'History of Henry VII.' where he says that King Charles of France had the power, "according to his right of seigniorship and tutelage, to dispose of the marriage of the young Duchess of Britain [his ward] as he should think good."

459

FELONY AND BENEFIT OF CLERGY

"Thou hast appointed justices
of the peace, to call poor men be-
fore them about matters they were
not able to answer. Moreover,
thou hast put them in prison, and
because they could not read, thou
hast hanged them, when indeed
only for that cause they have been
most worthy to live." — *2 Henry*
VI., iv. 7 (1594).

"For the scarcity of men that
could read, and the multitude re-
quisite in the clergy of the realm to
be disposed unto religious houses,
priests, deacons, and clerks of
parishes, there was a prerogative
allowed to the clergy that if any
man that could read as a clerk
were to be condemned to death, the
bishop of the diocese might, if he
would, claim him; but if either
the bishop would not demand him,

or that the prisoner could not read, then he was to be put to death." — *Use of the Law* (date uncertain).

"How acquired I know not, but it is quite certain that the drawer of this indictment must have had some acquaintance with 'The Crown Circuit Companion,' and must have had a full and accurate knowledge of that rather obscure and intricate subject — 'Felony and Benefit of Clergy.'" — CHIEF JUSTICE CAMPBELL, in his '*Law in Shakespeare*.'

460

OFFICE OF TIME, TO DISCLOSE TRUTH

From Shake-speare

"Time's glory is . . .
To unmask falsehood, and bring
truth to light."

Lucrece (1594).*From Bacon*

"The inseparable property of Time, which is ever more and more to disclose truth." — *The Advancement of Learning* (1603-5).

"Truth is rightly called the Daughter of Time." — *Novum Organum* (1620).

461

WITCHCRAFT IN LOVE

"I will a round unvarnish'd tale
deliver
Of my whole course of love; what
drugs, what charms,
What conjuration, and what
mighty magic
(For such proceedings I am charged
withal)
I won his daughter with.

.
This only is the witchcraft I have
us'd."

Othello, i. 3 (1623).

"For witchcraft, by the former law it was not death; . . . but now by an act of his Majesty's times, charms and sorceries in certain cases of procuring unlawful love or bodily hurt, and some others, are made felony the second offence." — *Speech in Court* (1611).

462

FALSE WEIGHTS AND MEASURES

"*Sly*. Bring our lady hither to
our sight;

"There have been many additions of power and authority given

And, once again, a pot o' the smallest ale.

Servant. Yet would you say ye were beaten out of door,

And rail upon the hostess of the house,

And say you would present her at the leet,

Because she brought stone jugs and no seal'd quarts."

Taming of the Shrew, Induction,
2 (1623).

to the stewards of Leets and Law-days to be put in use in their courts. They may punish . . . tradesmen of all sorts, selling at under weight or measure." — *Use of the Law* (date uncertain).

Bacon's interest in the subject of weights and measures was very great, for in 1601 he introduced a bill against abuses in the use of them into the House of Commons, and in the course of his speech, advocating it, he said:

"I'll tell you, Mr. Speaker, I'll speak out of mine own experience that I have learned and observed, having had causes of this nature referred to my report, that this fault of using false weights and measures is grown so intolerable and common that, if you would build churches, you shall not need for battlements and bells other things than false weights of lead and brass."

Bacon's bill appears to have been temporarily "thrown out;" but, according to Chief Justice Campbell, a law was subsequently enacted that "ale should be sold only in sealed vessels of the standard capacity," and not in stone jugs. Bacon appears finally to have been successful, as we learn also from the play.

463

LAND INHERITANCE

From Shake-speare

"*King.* Your brother is legitimate;

Your father's wife did after wedlock bear him;

And if she did play false, the fraud was hers.

.

From Bacon

"If the son marry himself to a woman defamed, so that she bring bastard slips and false progeny into the family, yet the issue of this woman shall inherit the land." — *Use of the Law*.

My mother's son did get your
father's heir;
Your father's heir must have your
father's land."

King John, i. 1 (1623).

"This is the true doctrine, *Pater est quem nuptiæ demonstrant*. It was likewise properly ruled [in 'King John'] that the father's will, in favor of his son Robert, had no power to dispossess the rightful heir." — CHIEF JUSTICE CAMPBELL.

464

A FOOL AMONG FOOLS

From Shake-speare

"*Hamlet*. Why was he sent into England?

Clown. Why? Because he was mad; he shall recover his wits there; or, if he do not, 't is no great matter there.

Hamlet. Why?

Clown. 'T will not be seen in him there. There the men are as mad as he." — *Hamlet*, v. 1 (1603).

"A strange fish! Were I in England now (as once I was), and had but this fish painted, not a holiday fool there but would give a piece of silver; there would this monster make a man; any strange beast there makes a man." — *The Tempest*, ii. 2 (1623).

From Bacon

"It was both pleasantly and wisely said (though I think very untruly) by a nuncio of the Pope, returning from a certain nation where he served as lieger; whose opinion being asked touching the appointment of one to go in his place, he wished that in any case they did not send one that was too wise; because no very wise man would ever imagine what they in that country were like to do." — *Advancement of Learning* (1603-5).

"To few doubtless would he seem mad therein, because the majority of men are mad."

Promus (1594-96).

465

SELF-INFLICTED EVILS

"Those wounds heal ill that men do give themselves."

Troilus and Cressida, iii. 3 (1609).

"The evil that a man brings on himself by his own fault is greater; that which is brought on him from without is less. . . . Where the evil is derived from a man's own fault, there all strikes deadly inwards." — *Colors of Good and Evil* (1597).

PURVEYORSHIP GRIEVANCES

From Shake-speare

"*Queen Katharine.* Nay, we must
kneel longer ; I am a suitor.

I am solicited, not by a few,
And those of true condition, that
your subjects

Are in great grievance ; there have
been commissions

Sent down among 'em, which hath
flaw'd the heart

Of all their loyalties ; wherein, al-
though,

My good lord cardinal, they vent
reproaches

Most bitterly on you, as putter-on
Of these exactions, yet the king,
our master,

Whose honor heaven shield from
soil ! even he escapes not

Language unmannerly ; yea, such
which breaks

The sides of loyalty, and almost
appears

In loud rebellion."

Henry VIII., i. 2 (1623).

From Bacon

"There is no grievance in your
kingdom so general, so continual,
so sensible, and so bitter unto the
common subject, as this whereof
we now speak." — *Speech on Pur-
veyors* (1604).

In 1604, the House of Commons petitioned the king to abate certain evils growing out of the royal purveyorship ; that is, out of proceedings established by law for taking merchandise of various kinds from subjects for the use of the king's household. The petition was presented by a committee of which Bacon was spokesman.

In the play of 'Henry VIII.,' a petition of the same kind, and made for the same purpose, was presented to the king by Queen Katharine. Her speech, as given by the dramatist and that of Bacon, are so similar in scope and diction, that, as the late Judge Holmes (to whose work on the 'Author-

"They take in an unlawful manner, in a manner (I say) directly and expressly prohibited by divers laws." — BACON.

4. The exactions bear heavily upon dealers in wool and woollen goods.

"*Norfolk.* The clothiers all, not able to maintain
The many to them 'longing, have put off
The spinsters, carders, fullers, weavers."

SHAKE-SPEARE.

"I do set apart these commodities, wool, wool-fels, and leather."
— BACON.

5. Another special grievance is the taking of trees.

"We take
From every tree, lop, bark, and part o' th' timber;
And, though we leave it with a root, thus hack'd,
The air will drink the sap."

SHAKE-SPEARE.

"They take trees, which by law they cannot do; timber trees, which are the beauty, countenance, and shelter of men's houses. . . . They put the axe to the root of the tree, ere ever the master can stop it." — BACON.

Bacon's speech was delivered, as we have said, in 1604, the very year in which the reputed poet retired from London and took up his permanent abode in Stratford.¹ It was not printed till 1657, or forty-one years after the latter's death.

467

PORTRAYING ANOTHER, AS IN A GLASS

From Shake-speare

From Bacon

"You go not till I set you up a glass
Where you may see the inmost
part of you."

Hamlet, iii. 4 (1604).

"That which I have propounded
to myself is, . . . to show you
your true shape in a glass." — *Letter to Sir Edward Coke*.

¹ Mr. Staunton, in his 'Life of Shakspeare' (excellent Shakespearean authority), says that the reputed poet retired to Stratford in the spring of 1604. It is hardly possible, however, that, even if in London at the time, he could have known the contents of a speech of which there was no contemporary public record, and which was delivered before the court and in the presence of a committee of the House of Commons only.

NATURE'S BENEFITS, A LOAN

From Shake-speare

"Nature never lends
The smallest scruple of her excellence;
But, like a thrifty goddess, she determines
Herself the glory of a creditor —
Both thanks and use."

Measure for Measure, i. 1 (1623).

"Nature's bequest gives nothing,
but doth lend;

And being frank, she lends to those
are free.

Then, beauteous niggard, why dost
thou abuse

The bounteous largess given thee
to give?"

Sonnet 4 (1609).

From Bacon

"It must be remembered that the least part of knowledge, passed to man by this so large a charter from God, must be subject to that use for which God hath granted it; which is the benefit and relief of the state and society of man." —
Valerius Terminus (c. 1603).

RULES OF LITERARY ART, PROGRESSIVE

"Impute it not a crime

To me, or my swift passage, that I
slide

O'er sixteen years, and leave the
growth untri'd

Of that wide gap; since it is in my
power

To overthrow law, in one self-born
hour

To plant and o'erwhelm custom.
Let me pass

The same I am, ere ancient'st order
was,

Or what is now received."

Winter's Tale, iv. Chorus (1623).

"We would not lay down, after the manner now received (*more recepto*) among men, any rigid rules of our own, as though they were unique and inviolable for the preparation of these works. We would not so cramp and confine the industry and felicity of mankind. Indeed, we know of nothing to hinder others who have more leisure than we have and who are freed from the special difficulties that always attend a first experiment, from carrying our method to higher perfection. True art is progressive." — *Scala Intellectus* (date unknown).

As will be shown hereafter, the *Scala Intellectus* is a preface to the fourth part of Bacon's philosophical system,

being the sole fragment of this fourth part that has come down to us among his acknowledged works. It briefly describes the character of the art employed in the missing part, informing us that the rules applied to it were contrary to prevailing usage. The Chorus in the 'Winter's Tale' explains, as the late Judge Holmes pointed out, what this deviation was; namely, an abandonment of the Greek rules of dramatization, for which this play is noted.

470

GROSS AND PALPABLE

From Shake-speare

"This palpable gross play hath
well beguil'd

The heavy gait of night."

A Midsummer-Night's Dream,
v. 1 (1600).

"These lies are like the father
that begets them;

Gross as a mountain, open, palpable."

1 Henry IV., ii. 4 (1598).

From Bacon

"Which moveth me to give the
reader a taste of their untruths,
especially such as are wittily contrived,
and are not merely gross and palpable." — *Observations on a Libel* (1592-3).

"The second is a slander and falsification and averting of the law of the land, gross and palpable." — *Charge against Oliver St. John*, (1615).

"This [was] done with an oath or vow of secrecy which is like the Egyptian darkness, a gross and palpable darkness that may be felt." — *Charge against the Countess of Somerset* (1616).

The expression, "gross and palpable," is, as Dr. Robert M. Theobald informs us, "one of Bacon's inventions."

471

TRUTH, A SOVEREIGN

"Thou seem'st a palace
For the crown'd truth to dwell in."
Pericles, v. 1 (1609).

"Truth, . . . the sovereign
good of human nature." — *Essay of Truth* (1625).

472

MEN BUSIEST WHEN ALONE

*From Shake-speare**From Bacon*

"Men most are busied when
they 're most alone."

Romeo and Juliet, i. 1 (1597).

"His Majesty is never less alone
than when he is alone." — *Letter*

to Villiers (1616).

473

WHOLESOME AND SWEET AIR FOR HOMES

"This castle hath a pleasant seat,
the air

Nimble and sweetly recommends
itself

Unto our gentle senses."

Macbeth, i. 6 (1623).

"He that builds a fair house upon
an ill seat committeth himself to
prison. Neither do I reckon it an

ill seat only where the air is un-
wholesome, but likewise where

the air is unequal." — *Essay of*
Building (1625).

474

PRINCES SHOULD BE CAREFUL OF SPEECH

"*Exton*. Didst thou not mark the
king, what words he spake,

'Have I no friend will rid me of
this living fear?'

Was it not so?

Servant. Those were his very
words.

Exton. 'Have I no friend?' quoth
he; he spake it twice."

Richard II., v. 4 (1597).

"Surely, princes had need in
tender matters and ticklish times

to beware what they say; especially
in these short speeches which fly

abroad like darts and are thought
to be shot out of their secret

intentions." — *Essay of Seditions*
and Troubles (1625).

475

EVIL REPORTS, LIKE POISONED STEEL DARTS

"I go to meet
The noble Brutus, thrusting this
report

Into his ears; I may say, thrusting
it,

For piercing steel and darts en-
venomed

Shall be as welcome to the ears of
Brutus

As tidings of this sight."

Julius Cæsar, v. 3 (1623).

"A seditious slander, like to
that the poet speaketh of, a ven-

omous dart that hath both iron and
poison." — *Charge against St. John*

(1615).

Both authors describe an evil report, thrust into the ears, as a steel or iron dart, envenomed.

476

INSTRUCTION IN SCHOOLS

From Shake-speare

"Small have continual plodders
ever won,
Save base authority from others'
books."
Love's Labor's Lost, i. 1 (1598).

From Bacon

"Alas ! they learn nothing there
[in the universities of Europe]
but to believe." — *In Praise of
Knowledge* (1592).
"In the schools men learn to
believe." — *Promus* (1594-96).

477

WISDOM AND HER CHILDREN

"Every wise man's son doth
know."
Twelfth Night, ii. 3 (1623).

"Wisdom is justified in all
her children." — *Advancement of
Learning* (1603-5).

478

TALES DELIGHTING YOUNG AND OLD

"Aged ears play truant at his tales,
And younger hearings are quite
ravish'd."
Love's Labor's Lost, ii. 1 (1598).

"A tale that holdeth children
from play, and old men from the
chimney corner."

479

EXCESSIVE GOODNESS

"Undone by goodness;
Man's worst sin is, he does too
much good."
Timon of Athens, iv. 2 (1609).

"The Italians have an ungra-
cious proverb, — so good that he
is good for nothing." — *Essay of
Goodness* (1607-12).

480

ADONIS' GARDENS

"Thy promises are like Adonis'
gardens,
That one day bloom'd and fruitful
were the next."
1 Henry VI., i. 6 (1623).

"The gardens of love, wherein
he now playeth himself, are fresh
to-day and fading to-morrow ; but
the gardens of the Muses keep the
privilege of the golden age; they
ever flourish and are in league with
time." — *Device for Essex* (1595).

As elsewhere explained, the gardens of Adonis, known to the ancients, were of two kinds: the one, consisting of plants in earthen pots, that soon faded; these in the popular view were emblematic of things showy and without substance. Bacon describes them in the 'Essex Device' and in the 'Promus.' The other is a creation of the poets, in which trees and shrubs hasten, not to decay, but to bloom and fruitage. Thus, in an important sense, the two were complementary, one to the other, knowledge of one implying knowledge of both.

481

BERMOOTHES

*From Shake-speare**From Bacon*

"Thou call'dst me up at mid-
night to fetch dew

From the still-vex'd Bermoothes."

The Tempest, i. 2 (1623).

"The Spaniards dislike thin
letters and change them im-
mediately into those of a middle tone."

— *De Augmentis* (1622).

The scene of the 'Tempest' was laid on one of the islands of the Bermudas, but Shake-speare gave to the name its Spanish pronunciation, according to the rule laid down by Bacon, the letter *d* being flattened into the median inter-vocal *z* (English *th*), *Bermoothes*.

482

METEMPSYCHOSIS

"Thou almost mak'st me waver in
my faith,

To hold opinion with Pythagoras,
That souls of animals infuse them-
selves

Into the trunks of men; thy cur-
rish spirit

Govern'd a wolf, who, hang'd for
human slaughter,

Even from the gallows did his fell
soul fleet,

And whilst thou lay'st in thy un-
hallow'd dam,

"This has bred opinions super-
stitious and corrupt and most in-
jurious to the dignity of the human
mind, touching metempsychosis,
and the purification of souls in
periods of years, and indeed too
near an affinity in all things be-
tween the human soul and the
soul of brutes."—*De Augmentis*
(1622).

Infus'd itself in thee ; for thy de-
sires

Are wolfish, bloody, starv'd and
ravenous."

Merchant of Venice, iv. 1 (1600).

483

DEPOPULATION OF TOWNS

From Shake-speare

From Bacon

"*Sicinius*. What is the city but
the people ?

Citizens. True,

The people are the city.

.
Sicinius. Where is this viper

That would depopulate the city ?

.
For we are peremptory to dispatch
This viperous traitor."

Coriolanus, iii. 1 (1623).

"I should be sorry to see within
this kingdom that piece of Ovid's
verse prove true, 'Now there are
crops where Troy was ;' so in
England, instead of a whole town
full of people, none but green
fields, only a shepherd and a dog.
. . . A sharp and vigorous law
had need to be made against these
viperous natures."—*Speech in Par-*
liament (1597).

On this subject Bacon took very strong ground. He introduced a bill in favor of towns into the House of Commons ; and though the Peers were against him—the Earl of Essex even coming to London expressly to join the opposition—he carried it through triumphantly. The result was one of the greatest victories of his parliamentary career.

484

VAIN SPECULATIONS

"Thus the native hue of resolution
Is sicklied o'er with the pale cast of
thought ;

And enterprises of great pith and
moment,

With this regard, their currents
turn awry,

And lose the name of action."

Hamlet, iii. 1 (1604).

"The same unprofitable sub-
tlety or curiosity is of two sorts ;
either in the subject itself that
they handle, when it is a fruitless
speculation or controversy, or in
the method of handling, . . . that
rests not so much upon evidence
of truth as upon particular con-
futations and solutions of every
scruple, cavillation and objection ;
breeding for the most part one
question as fast as it solveth an-

other; . . . so as it is not possible but this quality of knowledge must fall under popular contempt . . . when people see such digladiation about subtilities and matter of no use or moment."—*Advancement of Learning* (1603-5).

Bacon gives us here an exact description of Hamlet's great soliloquy on Suicide and Doubt. He is discussing the distempers of learning, which he finds to be three in number: "the first, fantastical learning; the second, contentious learning; and the last, delicate learning,"—summing them up respectively as "vain imaginations, vain altercations and vain affectations." Under the second head he places "vain matter," which he declares to be "worse than vain words;" matter, like certain substances in nature, that "putrefies and corrupts into worms;" that is, "into subtile, idle, unwholesome and, as it were, vermiculate questions, which have indeed a kind of quickness and life of spirit, but no soundness of matter or goodness of quality."

Colonel Moore, to whom we owe this interesting and instructive parallelism, says:

"Hamlet's question dissolved itself in this manner: one springing up after another before he could get the first one answered. To be or not to be? is death a sleep? is the sleep of death disturbed by dreams? and so on,—all unwholesome questions, 'without soundness of matter, or goodness of quality.'"

The result of indulgence in such speculations is, according to the dramatist, that one loses power of action; according to Bacon, that one becomes subject to popular contempt.

485

WORKING OTHERS FOR SELFISH ENDS

From Shake-speare

"*Hamlet*. Why do you go about to recover the wind of me, as if you would drive me into a toil?

From Bacon

"The honest and just bounds of observation by one person upon another extend no farther than to un-

Guildestern. O! my lord, if my duty be too bold, my love is too unmannerly.

Hamlet. I do not well understand that. Will you play upon this pipe?

Why, look you now, how unworthy a thing you make of me. You would play upon me; you would seem to know my stops; you would pluck out the heart of my mystery; you would sound me from the lowest note to the top of my compass. 'S blood! do you think I am easier to be play'd on than a pipe?" — *Hamlet*, iii. 2 (1603).

derstand him sufficiently, whereby not to give him offence, or whereby to be able to give him faithful counsel, or whereby to stand upon reasonable guard and caution in respect of a man's self; but to be speculative into another man, to the end to know how to work him, or wind him, or govern him, proceedeth from a heart that is double and cloven." — *Advancement of Learning* (1603-5).

The colloquy between Hamlet and Guildenstern gives us the best conceivable illustration of the precept laid down by Bacon; namely, that while it is right and proper for us to investigate the character of those with whom we deal to the extent of knowing how to help them and how to protect our own interests, we are not justified in going any farther and acquiring secret confidences to any selfish or injurious end. Guildenstern, who was one of Hamlet's old friends, had been summoned by the king to Elsinore for this very purpose, — "to work him, or wind him, or govern him," — and thus to compass Hamlet's death. In doing so, he had, of course, a "double or cloven heart." For this parallelism, also, we are indebted to Colonel Moore.

486

TEDIUM OF LIFE

From Shake-speare

"Life is as tedious as a twice-told tale."

King John, iii. 4 (1623).

From Bacon

"Only think how often you do the same thing over and over. Food, sleep, play, come round in a

perpetual circle; one might wish to die, not only from fortitude, or misery or wisdom, but merely from disgust and weariness of life." — *Advancement of Learning* (1603-5).

487

BOOK ON DUELLING

From Shake-speare

"O sir, we quarrel in point, by the book. . . . You may avoid that, too (lie direct) with an 'if.' I knew when seven justices could not take up a quarrel; but when the parties were met themselves, one of them thought but of an 'if,' as, 'If you said so, then I said so;' and they shook hands, and swore brothers. Your 'if' is the only peacemaker; — much virtue in 'if.'"

As You Like It, v. 4 (1623).

From Bacon

"Item, no knight of this order shall, in point of honor, resort to any grammar rules out of the books *De Duello*; but shall out of his own brave mind and natural courage deliver himself from scorns."

Gesta Grayorum (1594).

It is practically certain that the book to which the author of 'As You Like It' alludes is one written by Vincentio Saviolo and published in 1594; for a paragraph from one of its chapters is transferred almost bodily into the play, as given above. The paragraph is as follows:

"Conditional lies be such as are given conditionally, as if a man should say or write these words: *if* thou hast said that I have offered my lord abuse, thou liest; or *if* thou sayest so hereafter, thou shalt lie. Of these kinds of lies, given in this manner, often arise much contention in words."

It is also practically certain that Bacon, who was the chief contriver of the Revels at Gray's Inn in 1594, refers to the same book, and in the same spirit of ridicule, in the "orders of the court;" for he mentions it by its chief title, *De Duello*. And the book was published in the same year.

FINE AND RECOVERY

From Shake-speare

"*Dromio S.* There's no time for a man to recover his hair that grows bald by nature.

Ant. S. May he not do it by fine and recovery?

Dromio S. Yes, to pay a fine for a periwig, and recover the lost hair of another man."

Comedy of Errors, ii. 2 (1623).

From Bacon

"A fine is a real agreement . . . that one man shall have [land] from another to him and his heirs, or to him for his life, or to him and the heirs or heirs male of his body, or for years certain. It is a record of great credit. . . . Recovery is where, for assurance of lands, the parties do agree that one shall begin an action real against the other, as though he had good right to the land, . . . and at the day appointed he maketh default; and thereupon the court is to give judgment against him. . . . By this device, grounded upon strict principles of law, the first tenant loseth the land and hath nothing; but it is by his own agreement, for assurance to him that bought it."
— *The Use of the Law* (date uncertain).

The legal procedure involved in a case of fine and recovery is so abstruse that Blackstone, in entering upon the subject in his Commentaries, says: "I am greatly apprehensive that its form and method will not be easily understood by the student who is not yet acquainted with the course of judicial proceedings." But we find the author of the 'Comedy of Errors' so familiar with the law that he actually revels in puns upon it. The explanation is simple. The play was first produced before the judges and lawyers of Gray's Inn, on a festive occasion when Francis Bacon was master of ceremonies, and so clearly the leading spirit that the entire proceedings finally centred upon him as the "conjurer."

William Shakspeare, the reputed dramatist, not only took

no part in the presentation of the play, but he was not even present. He was at Greenwich, with the company of players to which he was attached.

489

QUEEN ELIZABETH AND LOVE

From Shake-speare

"Cupid all arm'd ; a certain aim
he took
At a fair vestal thron'd by the west ;
And loos'd his love shaft smartly
from his bow,
As it should pierce a hundred
thousand hearts ;
But I might see young Cupid's fiery
shaft
Quench'd in the chaste beams of
the wat'ry moon,
And the imperial vot'ress passed
on,
In maiden meditation fancy-free."

A Midsummer-Night's Dream,

ii. 1 (1600).

From Bacon

"Your Majesty shall first see
your own invaluable value, and
thereby discern that the favors you
vouchsafe are pure gifts and no ex-
changes. And if any be so happy
as to have his affection accepted,
yet your prerogative is such as
they stand bound, and your Ma-
jesty is free." — *Device of the In-
dian Prince* (1595).

Both authors assert that Queen Elizabeth was capable of inspiring the passion of love in others while she herself was always free from it, — Shake-speare in 'Midsummer-Night's Dream,' written in or about 1595-6, and Bacon in his 'Device of an Indian Prince,' a masque performed before the Queen in 1595.

490

WITCHES' CAULDRON

"*First Witch.* Round about the
cauldron go ;

In the poison'd entrails throw."

Macbeth iv. 1 (1623).

"There be many things that
work upon the spirits of men by
secret sympathy and antipathy."

— *Natural History* (1622-25).

In the incantation scene in 'Macbeth' the witches throw into the cauldron certain ingredients that were deemed to possess occult properties, and cause spirits or apparitions

to appear at call. Bacon also in his Natural History enumerates many objects that possess the same secret properties, some of them being identical with those used for the same purpose by the witches. The following are examples from each :

From Shake-speare

Brinded cat hath mew'd.
Hedge-pig whin'd.
Fillet of a fenny snake.
Tongue of dog.
Toad, under coldest stone.

Swelter'd venom.
Witches' mummy.
Root of hemlock.
Baboon's blood.
Tooth of wolf.
Maw of the salt-sea shark.

From Bacon

Tail or leg of a cat.
Hedge-hog.
Spoil of a snake.
Head of a dog.
Toad [that] loveth shade and coolness.
Venom drawn from the spirits.
Mummy.
Hemlock.
Heart of an ape.
Skin of a wolf.
Rings of sea-horse teeth.

The two lists agree in another important particular: each consists, generally speaking, of portions only of the animals mentioned. This is explained by Bacon:

"The writers of natural magic do attribute much to the virtues that come from the parts of living creatures; so as they be taken from them, the creatures remaining still alive; as if the creature, still living, did infuse some immateriate virtue or vigor into the part severed."

Incantations, of the kind we find described in Bacon and acted in Shake-speare, abound in ancient authors, as in Æschylus, Homer, Ovid, Lucan, Seneca, and Virgil. Prebendary Upton says:

"There is such a cast of antiquity, and something so horridly solemn in this infernal ceremony of the witches [in 'Macbeth'], that I never consider it without admiring our poet's improvement of every hint he receives from the ancients or moderns." — *Critical Observations*, p. 36.

491

TO DIVIDE AND DEFINE

From Shake-speare

"Sir, his definement suffers no perdition in you ; though, I know, to divide him inventorily would dizzy the arithmetic of memory."
— *Hamlet*, v. 2 (1604).

From Bacon

"Plato casteth his burden and saith, that he will revere him as a God who can truly divide and define." — *Interpretation of Nature* (c. 1603).

492

MARRIAGE OF MIND AND PHYSICAL NATURE

"Speculation turns not to itself,
Till it hath travell'd, and is married
there
Where it may see itself."
Troilus and Cressida, iii. 3 (1623).

"I have established forever a true and lawful marriage between the empirical and the rational faculties, the unkind and ill-starv'd divorce and separation of which has thrown into confusion all the affairs of the human family.

"The true relation between the nature of things and the nature of the mind is as the strewing and decoration of the bridal chamber of the Mind and the Universe." — *Preface to Novum Organum* (1620).

In the above passage from 'Troilus and Cressida,' Mr. Richard Grant White, following some others, substitutes the word *mirror'd* for "married," and says that "the emendation needs no defence ;" but the late Judge Holmes, having the advantage of a correct point of view, defended the original text as entirely consistent with the profound metaphysical meaning of Bacon's marriage of the mind to external nature. This becomes evident when we consider what follows in the play :

"No man is lord of anything,
Though in and of him there be much consisting,
Till he communicate his parts to others."

DEVOURING TIME

From Shake-speare

"Ulysses. Time hath, my lord, a
 wallet at his back,
 Wherein he puts alms for oblivion;
 A great siz'd monster of ingrati-
 tudes,
 Whose scraps are good deeds, past;
 which are devour'd
 As fast as they are made, forgot as
 soon
 As done."

Troilus and Cressida, iii. 3 (1623).

From Bacon

"Solomon giveth this sentence:
 That all novelty is but oblivion.
 Whereby you may see that the
 river of Lethe runneth as well
 above ground as below. . . Certain
 it is that matter is in a perpetual
 flux, and never at a stay." — *Essay
 of Vicissitude* (1625).

Bacon regarded all nature as in a "perpetual flux," in accordance with the classical derivation of the word *natura*, meaning the *about-to-be*. The present, he says in effect, is continually rushing into the past and into forgetfulness. Shake-speare expresses this thought in three different ways: first, in the passage quoted above, where Time is represented as an ungrateful monster, devouring all deeds as they come to him; secondly, in the following lines, —

" . . . to *have done* is to hang
 Quite out of fashion, like a rusty nail
 In monumental mockery," —

showing that deeds past are not only obliterated, but also useless; thirdly, to illustrate how soon even good deeds are forgotten, —

"Time is like a fashionable host
 That slightly shakes his parting guest by the hand,
 And with his arms outstretch'd, as he would fly,
 Grasps in the comer."

Judge Holmes comments eloquently:

"This marriage of mind to the universe, this deep river of Lethe, running as well above ground as below, this perpetual flux of remembrance and oblivion, in which all that appears is like the

foam on the roaring waterfall, every instant born, and every instant dead, living only in the flow, — these subtle riddles running underneath the two writings, — will marry to nothing but the truth of Nature, or to the prose and verse of Francis Bacon." — *Authorship of Shake-speare*, 464.

494

WRONG IN HIGH PLACES

From Shake-speare

"Thieves for their robbery have
authority,
When judges steal themselves."
Measure for Measure, ii. 2 (1623).

From Bacon

"When the judgment-seat takes
the part of injustice, there succeeds
a state of general robbery." — *De
Augmentis* (1622).

495

MOON'S INFLUENCE ON VEGETATION

"As true as . . . plantage to the
moon."
Troilus and Cressida, iii. 2 (1623).

"The opinion received is that
seeds will grow soonest . . . in
the increase of the moon." — *Nat-
ural History* (1622-25).

"We see that in planting and
sowing and grafting, observation
of the age of the moon is a thing
not altogether frivolous." — *De
Augmentis* (1622).

496

PREMATURE OLD AGE

"That time of year thou mayst in
me behold
When yellow leaves, or none, or
few, do hang
Upon those boughs which shake
against the cold,
Bare ruin'd choirs, where late the
sweet birds sang.
In me thou see'st the twilight of
such day
As after sunset fadeth in the west,
Which by and by black night doth
take away,

"I wax now somewhat ancient ;
one and thirty years is a great deal
of sand in the hour glass." — *Letter
to Burghley* (1592).

"Her Majesty's being begun in
my first years, I would be sorry she
should estrange in my last years, —
for so I account them, reckoning
by health, not by age." — *Letter to
Cecil* (1599).

Death's second self, that seals up
all the rest.

In me thou see'st the glowing of
such fire

That on the ashes of his youth
doth lie,

As the death-bed whereon it must
expire,

Consum'd with that which it was
nourish'd by.

This thou perceivest, which
makes thy love more strong,

To love that well which thou
must leave ere long."

Sonnet 73 (1609).

"My glass shows me myself in-
deed,

Beated and chopp'd with tann'd
antiquity." *Ibid.*, 62.

"Vainly thinking that she thinks
me young,

Although she knows my days are
past the best." *Ibid.*, 138.

The sonnets, confessing to the writer's premature old age, were written several years before they were published, at or about the time when Bacon's letters, above quoted from, were also written.

497

FLOWERS OF NARCISSUS

From Shake-speare

"O Proserpina!

For the flowers now, that, frightened,
thou lett'st fall

From Dis' wagon!"

The Winter's Tale, iv. 3 (1623).

From Bacon

"Proserpina, daughter of Ceres, a fair virgin, was gathering flowers of Narcissus in the Sicilian meadows, when Pluto rushed suddenly upon her and carried her off in his chariot to the subterranean regions. Great reverence was paid her there, so much that she was even called the Queen of Dis."—*De Sapientia Veterum (1609).*

Bacon, following the myth, says that Proserpina was carried off in a chariot and became Queen of Dis. Shake-speare adds the pretty conceit that among the flowers which Perdita delivers to her friends in the play are some that Proserpina in her fright dropped from Dis' chariot at the time of her capture.

498

GREATER KNOWLEDGE, THE CURE OF SUSPICION

*From Shake-speare**From Bacon*

"*Iago*. Trilles, light as air,
Are to the jealous confirmations
strong
As proofs of holy writ.

Othello. I swear, 'tis better to be
much abus'd

Than but to know a little."

Othello, iii. 3 (1622).

"There is nothing makes a man
suspect much, more than to know
little; and therefore men should
remedy suspicion by proceeding to
know more." — *Essay of Suspicion*
(1625).

499

GREAT DEEDS DONE BY WEAK MEN

"He that of greatest works is fin-
isher
Oft does them by the weakest min-
ister."

All's Well, ii. 1 (1623).

"It is the workmanship of God
alone to hang the greatest weights
upon the smallest wires." — *Resus-
citatio* (posthumous).

500

WORLD FORMED FROM ATOMS OF SEEDS

"There is a history in all men's
lives,
Figuring the nature of the times
deceas'd,
The which observ'd, a man may
prophecy,
With a near aim, of the main
chance of things,
As yet not come to life, which in
their seeds
And weak beginnings, lie intreas-
ur'd;

"When Democritus had set
down matter, or seeds, as infinite
in quantity and finite in attributes
and power, he was driven by the
very force of this opinion to con-
stitute multiform worlds." — *De-
scriptio Globi Intellectualis* (1612).

"The natural motion of the
atom is the original and unique
force that constitutes and fashions
all things out of matter." — *De
Sapientia Veterum* (1609).

Such things become the hatch and
brood of time."

2 *King Henry IV.*, iii. 1 (1600).

"In the first beginnings of
things, these seeds must neces-
sarily have a dark and hidden
nature, lest something should rise
up to resist and oppose them." —
De Principiis atque Originibus.

Both authors in early life held to the doctrine of atoms, — a system which, on the assumption that atoms are endowed with gravity and motion, accounts for the origin of all other things. The one says that these seeds lay "intreasured" in the beginning, and became the "hatch and brood of time;" the other, that they are of a "dark and hidden nature," and out of them the "worlds were constituted and fashioned."

The *De Principiis atque Originibus*, from which we have quoted, is one of Bacon's earliest philosophical tracts, its exact date unknown.

501

COURTENANCE REFLECTING MIND

From Shakespeare

"What are these faces?"

Macbeth, iv. 2, 79 (1623).

"[Enter a servant.

Macbeth. The devil damn thee
black, thou cream-fac'd loon!
Where gott'st thou that goose-
look?

Servant. There is ten thousand —

Macbeth. Geese, villain?

Servant. Souldiers, sir.

Macbeth. Go, prick thy face, over-
red thy fear,

Thou lily-liver'd boy. What
soldiers, patch?

Death of thy soul! those linen
cheeks of thine

Are counsellors to fear. What
soldiers, whey-face?

From Bacon

"With regard to the counte-
nance, be not influenced by the old
adage, 'Trust not to a man's face;' for, though this may not be wrongly said of the general outward carriage of the face and action, yet there are some more subtle motions and labors of the eyes, mouth, countenance and gesture by which (as Q. Cicero elegantly expresses it) the door of the mind is unlocked and opened." — *De Augmentis* (1622).

Servant. The English force, so
please you.

Macbeth. Take thy face hence."

Ibid., v. 3.

The play of 'Macbeth' is crowded with proofs, as shown by Mr. Ruggles in his 'Method of Shakespeare as an Artist' (1870), that the dramatist had made (as we have already said) a painstaking study of physiognomy. It was on the sudden entrance of the murderers into the presence of Lady Macduff that she asks in terror, "What are these faces?" So Macbeth himself, when the approach of the English forces is announced to him, dwells on the signs of fear in the face of the messenger.

The results of Bacon's study of this subject were given to the world in the first edition of 'The Advancement of Learning,' in 1605, simultaneously with the production of 'Macbeth.' Our quotation above is taken from its second edition (in which the subject is still more elaborately discussed), contemporaneous with the first publication of the play.

502

MAKE HASTE SLOWLY

From Shake-speare

From Bacon

"*Romeo.* O! let us hence; I stand
on sudden haste.

Friar. Wisely and slow; they
stumble that run fast."

Romeo and Juliet, ii. 3 (1599).

"I knew a wise man had it for a
bye-word when he saw men hasten
to a conclusion; *stay a little that
we may make an end the sooner.*" —

Essay of Dispatch (1607-12).

503

DOUBT

"Modest doubt is call'd
The beacon of the wise, the tent
that searches

To the bottom of the worst."

Troilus and Cressida, ii. 2 (1609).

"Doubts have a double use;
first, they guard philosophy against
errors; secondly, they are so many
sponges which attract and imbibe
whatever stimulates the growth of
knowledge." — *The Advancement
of Learning* (1605).

504

MOUNTEBANKS

From Shake-speare

"I bought an unction of a mountebank
 So mortal, that but dip a knife in
 it,
 Where it drops blood, no cataplasm
 so rare,
 Collected from all simples that
 have virtue
 Under the moon, can save the
 thing from death,
 That is but scratch'd withal."

Hamlet, iv. 7 (1604).

"Corrupted
 By spells and medicines bought of
 mountebanks."

Othello, i. 3 (1622).*From Bacon*

"Such is the weakness and credulity of men that they will often prefer a witch or mountebank to a learned physician."—*Advancement of Learning* (1603-5).

505

JEALOUSY

"Pardon me, wife. Henceforth, do
 what thou wilt,
 I rather will suspect the sun with
 cold
 Than thee with wantonness ; now
 doth thy honor stand,
 In him that was of late an heretic,
 As firm as faith."

The Merry Wives of Windsor, iv.
 4 (1623).

"The Italian says: *Sospetto licentia fede*; as if suspicion did give a passport to faith."—*Essay of Suspicion* (1625).

In the quarto editions of 'The Merry Wives of Windsor' of 1602 and 1619 (the latter published three years after the death of William Shakspeare of Stratford) the renunciation of suspicion for the future, declared by Bacon to be under such circumstances in accordance with human nature, is made in these words :

"*Ford.* Well, wife, here take my hand ; upon my soul, I love thee dearer than I do my life, and joy I have so true and constant wife. My jealousy shall never more offend thee."

506

CUSTOM SUBDUING NATURE

From Shake-speare

"Use almost can change the stamp
of nature."

Hamlet, iii. 4 (1604).

From Bacon

"His rule holdeth still, that nature, nor the engagement of words, are not so forcible as custom." — *Essay of Custom and Education*, (1607-12).

"Custom only doth alter and subdue nature." — *Essay of Nature in Man* (1607-12).

507

INCENSE ON ALTARS

"Upon such sacrifices, my Cordelia,
The gods themselves throw incense."

King Lear, v. 3 (1608).

"The first grain of incense that was sacrificed upon the altar of peace." — *History of Henry VII.* (1621).

508

IMAGINATION AND ACTION

"Imagination bodies forth the form
of things unknown."

A Midsummer-Night's Dream, v.
1 (1600).

"Nothing can be done in act until it first be done in imagination." — *Advancement of Learning* (1603-5).

509

WITCHES OPERATE THROUGH INTERMEDIATE AGENTS

"Hie thee hither,
That I may pour my spirits in
thine ear,
And chastise with the valor of my
tongue
All that impedes thee from the
golden round,
Which fate and metaphysical aid
doth seem

To have thee crown'd withal."

Macbeth, i. 5 (1623).

"If a witch by imagination hurt any one afar off, it cannot be done naturally, but by working upon the spirit of one that comes to the witch, and from thence upon the imagination of another." — *Sylva Sylvarum* (1622-25).

The witches took full possession of Lady Macbeth's mind, but only in the manner described by Bacon, through the intermediate agency of her husband, who had interviewed them.

510

INSOMNIA IN KINGS

From Shake-speare

"How many thousand of my
poorest subjects
Are at this hour asleep! O sleep!
O gentle sleep!
Nature's soft nurse, how have I
frighted thee,
That thou no more wilt weigh my
eyelids down
And steep my senses in forgetful-
ness?"

.
O thou dull god! why liest thou
with the vile
In loathsome beds, and leav'st the
kingly couch
A watch-case or a common 'larum
bell?"

.
Uneasy lies the head that wears
a crown."

2 *Henry IV.*, iii. 1 (1600).

From Bacon

"It is a miserable state of mind
to have few things to desire, and
many things to fear; and yet that
commonly is the case of kings;
who, being at the highest, want
matter of desire, which makes their
minds more languishing; and have
many representations of perils and
shadows, which makes their minds
the less clear." — *Essay of Empire*
(1607-12).

511

WIVES MURDERING THEIR HUSBANDS

"For God's sake, let us sit upon
the ground
And tell sad stories of the death of
kings;
How some have been depos'd, some
slain in war,
Some haunted by the ghosts they
have depos'd,
Some poison'd by their wives, some
sleeping kill'd,

"Kings have to deal with their
neighbors, their wives, their chil-
dren, their prelates or clergy, their
nobles, their second-nobles or
gentlemen, their merchants, their
commons, and their men of war;
and from all these arise dan-
gers. . . .

"For their wives: there are cruel
examples of them. Livia is in-

All murder'd ; for within the
hollow crown
That rounds the mortal temples of
a king

Keeps Death his court."

Richard II., iii. 2 (1597).

famed for the poisoning of her husband ; Roxalana, Solyman's wife, was the destruction of that renowned prince Sultan Mustapha, and otherwise troubled his house and succession ; Edward the Second of England his queen had the principal hand in the deposing and murder of her husband. This kind of danger is then to be feared." — *Essay of Empire* (1625).

512

CHILDREN, THE HIGHEST FELICITY

From Shake-speare

"Thrice blessed they that master
so their blood
To undergo such maiden pilgrim-
age.

But earthlier happy is the rose
distill'd

Than that which, withering on the
virgin thorn,

Grows, lives and dies in single
blessedness."

Midsummer-Night's Dream, i. 1
(1600).

From Bacon

"Childless she [Elizabeth] was, indeed, and left no issue ; . . . some taking it for a diminution of felicity, for that to be happy both in the individual self and in the propagation of the kind would be a blessing above the condition of humanity." — *The Fortunate Memory of Elizabeth* (1608).

513

DISCERNING CHARACTER IN EYES AND FACES

"Which is the villain ? Let me
see his eyes,

That when I note another man
like him,

I may avoid him."

Much Ado, v. 2 (1600).

"A number of subtle persons, whose eyes do dwell upon the faces and fashions of men, do well know the advantage of this observation, as being most part of their ability ; neither can it be denied but that it is a great discovery of dissimulations." — *Advancement of Learning*, Bk. ii. (1605).

514

JEALOUSY, A SENTINEL

From Shake-speare

"For where Love reigns, disturbing Jealousy
Doth call himself Affection's sentinel."

Venus and Adonis (1593).*From Bacon*

"Counsellors are not commonly so united but that one counsellor keepeth sentinel over another." — *Essay of Counsel* (1607-12).

The identical image here, as pointed out by Mr. Wigston, is in the function of Jealousy as a sentinel, whether among the counsellors of a king or the affections of one's heart.

515

EXCESS OF COURAGE, MAGNANIMITY

"Methinks a woman of this valiant spirit

Should, if a coward heard her speak these words,

Infuse his breast with magnanimity,

And make him, naked, foil a man at arms."

3 Henry VI., v. 4, 39-42.

"Excess is usually the vice of youth, defect that of old age. . . .

In excess there is some magnanimity shown." — *Sapientia Veterum* (1609).

The youthful Prince Edward, brought unarmed and defenceless into the presence of his captors, so defied and insulted them that he was at once put to death. This was on his part an excess of courage, in which both authors see greatness of soul or magnanimity.

516

SYMPATHY WITH BRUTES

"*First Lord.* Come, shall we go and kill us venison ?

And yet it irks us, the poor dapp'd fools,

Being native burghers of this desert city,

"My Lord St. Alban, having a dog which he loved sick, put him to a woman to keep. The dog died. My Lord met her the next day and said, 'how doth my dog?' She answered in a whining tone,

Should in their own confines with
forked heads
Have their round haunches gor'd.

To the which place a poor seques-
ter'd stag,

That from the hunter's aim had
ta'en a hurt,

Did come to languish ; and, indeed,
my lord,

The wretched animal heav'd forth
such groans

That their discharge did stretch his
leathern coat

Almost to bursting ; and the big
round tears

Cours'd one another down his inno-
cent nose

In piteous chase ; and thus the
hairy fool,

Much marked of the melancholy
Jaques,

Stood on the extremest verge of the
swift brook,

Augmenting it with tears.

Duke Senior. And did you leave
him in this contemplation ?

Second Lord. We did, my lord,
weeping and commenting

Upon the sobbing deer."

As You Like It, ii. 1 (1623).

"I, for praise alone, now seek to
spill

The poor deer's blood that my
heart means no ill."

Love's Labor's Lost, iv. 1 (1598).

" 'Out with the dog,' says one ;
'What cur is that,' says another ;
'Whip him out,' says the third ;
'Hang him up,' says the duke. I,
having been acquainted with the
smell before, knew it was Crab, and

and putting a handkerchief to her
eye, 'The dog is well, I hope.' " —
Apothegm.

"The inclination to goodness is
imprinted deeply in the nature of
man ; insomuch that if it issue not
toward men, it will unto other
living creatures ; as it is seen in
the Turks, a cruel people, who
nevertheless are kind to beasts, and
give alms to dogs and birds." —
*Essay of Goodness and Goodness
of Nature* (1625).

goes me to the fellow that whips dogs. 'Friend,' quoth I, 'you mean to whip the dog?' 'Ay, marry, do I,' quoth he. 'You do him the more wrong,' quoth I; 't was I did the thing you wot of.' He makes me no more ado, but whips me out of the chamber. How many masters would do this for his servant? Nay, I'll be sworn, I have sat in the stocks for puddings he hath stolen, otherwise he had been executed; I have stood on the pillory for geese he hath killed, otherwise he had suffered for it."

— *The Two Gentlemen of Verona*, iv. 4 (1623).

Bacon's sympathy with brute animals in distress was one of his most marked characteristics, as it is one that continually crops out in the plays. He once sacrificed a friendship because he could not endure the sight of a dog abused. He told the owner that "every gentleman loves a dog." Shakespeare represents a man as taking upon himself various punishments for offences committed by his dog, to save the dog's life.

517

HAPPY DOLE

From Shake-speare

From Bacon

"Happy man be his dole."

"Happy man, happy dole." —

Merry Wives of Windsor, iii. 4 *Promus* (1594-96).

(1623).

1 King Henry IV., ii. 2 (1598).

The Taming of the Shrew, i. 1

(1623).

The Winter's Tale, i. 2 (1623).

518

HAPPINESS IN OPINION OF OTHERS

"O ceremony, show me but thy worth!

"Certainly, great persons had need to borrow other men's opin-

What is the soul of adoration ?
 Art thou aught else but place, de-
 gree, and form,
 Creating awe and fear in other men?
 Wherein thou art less happy, being
 fear'd,
 Than they in fearing.

And what art thou, idle ceremony?
 What kind of god art thou, that
 suffer'st more
 Of mortal grief than do thy wor-
 shippers ? ”

Henry V., iv. 1 (1623).

ions, to think themselves happy ;
 for, if they judge by their own feel-
 ing, they cannot find it ; but if they
 think with themselves what other
 men think of them, and that other
 men would fain be as they are,
 then they are happy, as it were, by
 report ; when perhaps they find
 the contrary within.” — *Essay of*
Great Place (1602-12).

519

SOME GOOD IN EVERYTHING

From Shake-speare

“ There is some soul of goodness in
 things evil,
 Would men observingly distil it
 out.”

Henry V., iv. 1 (1623).

“ And this our life, exempt from
 public haunt,

Find . . . good in everything.”

As You Like It, ii. 1 (1623).

“ Nought so vile that on the earth
 doth live,
 But to the earth some special good
 doth give.”

Romeo and Juliet, ii. 3.

From Bacon

“ There is formed in everything
 a double nature of good.” — *Ad-
 vancement of Learning* (1603-5).

“ The inclination to goodness is
 imprinted deeply in the nature of
 man.” — *Essay of Goodness and*
Goodness of Nature (1625).

520

DISTORTION OF IMAGES REFLECTED IN THE MIND

“ A mind reflecting ages past,
 whose clear
 And equal surface can make things
 appear

“ The reflection from glasses, so
 usually resembled to the imagery
 of the mind, every man knoweth
 to receive error and variety both in

Distant a thousand years, and representing
Them in their lively colors, just extent."

I. M. S. in First Shake-speare Folio (1623).

color, magnitude, and shape, according to the quality of the glass." — *Of the Interpretation of Nature* (c. 1603).

"Do you suppose that when entrances to men's minds are obstructed by the darkest errors, smooth, even spaces can be found in these minds so that the light of truth can be accurately reflected from them?" — *Temporis Partus Masculus* (c. 1605).

"The mind of man, dimmed and clouded as it is by the covering of the body, far from being a smooth, clear and equal glass, wherein the beams of things reflect according to their true incidence, is rather like an enchanted glass, full of superstition and imposture." — *Advancement of Learning* (1603-5).

The unknown contributor to the preliminary matter of the first Shake-speare folio, I. M. S., here uses one of Bacon's favorite images in depicting the dramatist's intellectual character.

521

ROBBERY ON GAD'S-HILL

From Shake-speare

"Enter Gadshill.

"Gadshill. Stand.

Falstaff. So I do, against my will.

Poins. O! 'tis our setter, I know his voice.

Enter Travellers.

1 Traveller. Come, neighbor; the boy shall lead our horses down the hill; we'll walk afoot awhile, and ease our legs.

Thievers. Stand!

Travellers. Jesu bless us!

From Bacon

"If a man command I. S. to rob I. D. on Shooter's-hill, and he doth it on Gads-hill, . . . yet he is accessory nevertheless." — *Maxims of the Law* (1596).

Falstaff. Strike, down with them; cut the villains' throats. Ah! whoreson caterpillars! bacon-fed knaves! They hate us youth; down with them; fleece them.

Travellers. O! we are undone, both we and ours, for ever."—
1 King Henry IV., ii. 2 (1596).

The only case of highway robbery mentioned in the plays occurred on Gad's-Hill; the only one mentioned by Bacon in his law treatises was also committed on Gad's-Hill. The play and the treatise appear to have been written the same year.

522

FLOWERS ACCORDING TO SEASON

From Shake-speare

From Bacon

"I do hold it, in the royal ordering of gardens, there ought to be gardens for all the months in the year, in which severally things of beauty may be then in season."

FLOWERS OF WINTER

"Perdita. Reverend sirs,
For you there's *rosemary* and rue;
these keep
Seeming and savor *all the winter*
long."

"For December and January and the latter part of November, you must take such things as are green *all winter*; *rosemary*, *lavender*, sweet *marjoram.*"

FLOWERS OF SPRING

"Perdita. Now, my fair'st friend,
I would I had some flowers o' th'
spring, that might
Become your time of day; and
yours, and yours,
That wear upon your virgin
branches yet
Your maidenheads growing; O
Proserpina!
For the flowers now, that, frightened,
thou lett'st fall

"There followeth for the latter part of January and February crocus vernus, both the yellow and the grey; *primroses*; anemones; the early tulippa; hyacinthus orientalis. For March, there come *violets*, especially the single blue, which are the earliest; the yellow *daffodil*; the daisy. In April follow the double white *violet*, the wall-flower, the stock-gilliflower,

From Dis' wagon! <i>daffodils</i> ,	the <i>cowslip</i> , <i>flower-de-luces</i> , and
That come before the swallow	<i>lilies of all natures</i> ; <i>rosemary</i>
dares, and takes	flowers, the pale <i>daffodil</i> , the
The winds of March with beauty;	French <i>honeysuckle</i> ."
<i>violets</i> , dim,	
But sweeter than the lids of Juno's	
eyes,	
Or Cytherea's breath; pale <i>prim-</i>	
<i>roses</i> ,	
That die unmarried ere they can	
behold	
Bright Phœbus in his strength, a	
malady	
Most incident to maids; bold <i>ox-</i>	
<i>lips</i> , and	
The crown imperial; <i>lilies of all</i>	
<i>kinds</i> ,	
The <i>flower-de-luce</i> being one."	

FLOWERS OF SUMMER

*From Shake-speare**From Bacon*

" <i>Perdita</i> . Here's flowers for you;	"In May and June come <i>pinks</i>
Hot <i>lavender</i> , mints, savory, <i>mar-</i>	of all sorts, especially the blush
<i>joram</i> ,	<i>pinks</i> , roses of all kinds, except the
The <i>marigold</i> , that goes to bed wi'	musk, which comes later; honey-
the sun,	suckles, columbine, the French
And with him rises weeping; these	<i>marigold</i> , vine flowers, <i>lavender in</i>
are flowers	flowers, the sweet satyrian."
Of middle summer, and, I think,	
they are given	
To men of middle age."	

FLOWERS OF AUTUMN

" <i>Perdita</i> . Sir, the year growing	"In October and the beginning
ancient, —	of November come services, roses
Not yet on summer's death, nor	cut, or removed to come later;
on the birth	hollyokes, and such like." — <i>Essay</i>
Of trembling winter, — the fairest	<i>of Gardens</i> (1625).
flowers o' the season	
Are our <i>carnations</i> , and streak'd	
<i>gillivors</i> ."	
<i>The Winter's Tale</i> , iv. 3 (1623).	

Not only is the catalogue of flowers in the two lists substantially the same, but so also is the order of the seasons given in them, each beginning, rather curiously, with winter.

We now add a complete list of the flowers, trees, and shrubs mentioned in this single Essay and also in the Plays:

Ivy	Lily	Filberts	Apple
Bay	Honeysuckle	Poppy	Plum
Cypress	Thorn	Pear	Quince
Yew	Pink	Almond	Burnet
Rosemary	Rose	Gooseberry	Carnation
Lavender	Musk rose	Currants	Mint
Marjoram	Damask rose	Bean	Thistle
Primrose	Strawberry	Grape	Pine
Violet	Columbine	Holly	Flag
Daffodil	Marigold	Orange	Myrtle
Daisy	Cherry	Lemon	Peach
Gilliflower	Vine	Damson	Warden
Cowslip	Lime	Fig	Wild thyme
Fleur-de-lis	Apricots		

523

RISE AND FALL

From Shake-speare

"*King Richard*. O, good! convey? Conveyers are you all, That rise thus nimbly by a true knight's fall."

King Richard II., iv. 1 (1623).

From Bacon

"Be seated; your rise has been my fall."—*A Saying to his Servants* (1621).

524

PITY

"If ever you have look'd on better days,
If ever been where bells have knoll'd to church,
If ever sat at any good man's feast,
If ever from your eyelids wip'd a tear,

"The next morning he came to me again, joyful as it seemed, and said, 'There is word come to the governor of the city, that one of the Fathers of Salomon's House will be here this day seven-night; we have seen none of them this

And know what 'tis to pity, and
be pitied,

Let gentleness my strong enforce-
ment be."

As You Like It, ii. 7 (1623).

dozen years. His coming is in
state, but the cause of his coming
is secret. I will provide you fel-
lows of a good standing to see his
entry.' I thanked him, and told
him, 'I was most glad of the news.'
The day being come, he made his
entry. He was a man of middle
stature and age, comely of person,
and had an aspect as if he pitied
men." — *New Atlantis* (c. 1624).

According to Bacon, pity for distress is the crowning glory
of human character; this alone, as though it were all in
all, he ascribes to the chief personage of his ideal common-
wealth, the New Atlantis. So Orlando in the play, rushing
forward for succor in behalf of his poor, old, famishing ser-
vant left behind in the woods, makes his impassioned appeals,
rising to higher and higher considerations as he speaks, and
finally resting his claim on that which, in intensity and
strength, was thought to surpass all others, — the sentiment
of pity.

525

VAPOR

From Shake-speare

"Vows are but breath, and breath
a vapor is;

Then thou, fair sun, which on my
earth dost shine,

Exhal'st this vapor-vow."

Love's Labor's Lost, iv. 3 (1598).

"Like a dew-drop from the lion's
mane,

Be shook to air."

Troilus and Cressida, iii. 3 (1623).

From Bacon

"When water passes into vapor,
it is most certain that it is changed
into air." — *Cogitationes de Natura
Rerum* (1603).

"Water seems to be but a con-
gelation and contraction of air." —
De Principiis et Originibus.

"A drop of water, turned into
air, requires at least a hundred
times more space than before." —
History of the Winds.

The extraordinary opinion, derived from Aristotle, that
the vapor of water is air was held by both authors. It ap-
peared, in Shake-speare, in a play first published in 1598;

in Bacon, in one of his earliest philosophical tracts, printed in Holland for the first time, posthumously, in 1653. A contemporary opinion, widely spread, was to the effect that vapor is a combination of water and fire, the latter element giving to the compound its tendency to rise through the atmosphere. The actual identity of vapor and air seems to have taken a strong hold on the minds of Bacon and Shake-speare.

526

SWELLING WITH PRIDE, AS WITH VENOM

From Shake-speare

"The venomous malice of my
swelling heart."

Titus Andronicus, v. 3, 13 (1600).

From Bacon

"Knowledge, if it be taken
without the true corrective thereof,
bath in it some nature of venom or
malignity, and some effects of that
venom, which is ventosity or swelling."
—*The Advancement of Learning* (1603-5).

Both authors made frequent use of this analogy between the swelling of a serpent with venom and that of the human heart with pride and malice. Bacon says, it is not quantity of knowledge that produces this result, but its quality; that is, as he defines it, knowledge without charity.

527

PERSEUS AND PEGASUS

"I will not change my horse
with any that treads but on four
pasterns. Ça, ha! He bounds from
the earth as if his entrails were
hairs; *le chevall volant*, the Pegasus,
qui a les narines de feu! When I
bestride him, I soar, I am a hawk;
the earth sings when he touches it;
the basest horn of his hoof is more
musical than the pipe of Hermes.

It is a beast for Perseus." — *King
Henry V.*, iii. 7 (1600).

"Perseus was sent, it is said, by
Pallas to cut off the head of Me-
dusa. . . . From the blood that
flowed from the wound, there sud-
denly leaped forth a winged Pega-
sus." — *Wisdom of the Ancients*
(1609).

528

PROTEUS

From Shake-speare

"Change shapes with Proteus."
3 King Henry VI., iii. 2, 192 (1595).

From Bacon

"If any one wanted his [Proteus'] help in any matter, the only way was first to secure his hands with handcuffs, and then to bind him with chains. Whereupon he on his part, in order to get free, would turn himself into all manner of strange shapes." — *Wisdom of the Ancients* (1609).

529

NEMESIS

"Black Nemesis."

1 King Henry VI., iv. 7, 78 (1623). *Ibid.*

"Nemesis of the Darkness." —

The dramatist had no authority to call Nemesis black, except in allusion to her origin and to the secrecy with which she was supposed to execute certain divine decrees. This was Bacon's view of her.

530

SIN BY LAW

"*Escalus.* What do you think of
 the trade, Pompey?

Is it a lawful trade?

Clown. If the law would allow
 it, sir?"

Measure for Measure, ii. 1
 (1623).

"I had not known sin but by
 the law." — *Promus* (1594-96).

531

DOMINEERING PEDANTS

"A domineering pedant o'er the
 boy."

Love's Labor's Lost, iii. 1, 179
 (1598).

"The conditions of life of pedants have been scorned upon theatres, as the ape of tyranny." — *The Advancement of Learning* (1603-5).

532

PARASITES

From Shake-speare

"Most smiling, smooth, detested
parasites,

You fools of fortune, trencher-
friends, time's flies."

Timon of Athens, iii. 6, 95-97
(1623).

From Bacon

"Such as were those trencher-
philosophers, which, in the later
age of the Roman state, were usu-
ally in the houses of great persons,
being little better than solemn
parasites."—*The Advancement of
Learning* (1603-5).

533

OPINION

"The great Achilles, whom opinion
crowns

The sinew and the forehand of our
host."

Troilus and Cressida, i. 3 (1609).

"Praise is a matter of opinion."
—*Promus* (1594-96).

534

WEALTH IN A STATE, AN EVIL

"I' the commonwealth . . .
Letters should not be known;
riches, poverty,
And use of service, none."

Tempest, ii. 1, 146-150 (1623).

"There was never any state in
the world into which avarice and
luxury made their way so late;
nor any in which poverty and
frugality were for so long a time
held in so great honor.

We see, likewise, after that the
state of Rome was not itself but
did degenerate, how that person
that took upon him to be coun-
sellor to Julius Cæsar after his
victory, where to begin his restora-
tion of the state, maketh it of all
points the most summary to take
away the estimation of wealth:
'but these and all other evils' (he
says) 'will cease as soon as the
worship of money ceases.'"—
Advancement of Learning, i.
(1603-5).

The author of the play, in his delineation of an ideal commonwealth, undoubtedly followed Montaigne; but the influence of wealth in a state, which the dramatist deemed an evil, was deprecated also by Bacon.

535

DAFFODIL, A SPRING FLOWER

From Shake-speare

“Daffodils,

That come before the swallow
dares, and take

The winds of March with beauty.”

The Winter's Tale, iv. 3, 119-120
(1623).

From Bacon

“Narcissus [daffodil] is said to have been a young man of wonderful beauty. . . . One day, he came by chance to a clear fountain, and (it being in the heat of noon) lay down by it; when, beholding in the water his own image, he fell into such a study and then into such a rapturous admiration of himself, that he could not be drawn away from gazing at the shadowy picture, but remained rooted to the spot till sense left him; and at last he was changed into the flower that bears his name, a flower that appears in early spring.”—*The Wisdom of the Ancients* (1609).

536

MEDUSA, TURNING PEOPLE TO STONE

“Approach the chamber, and destroy your sight
With a new Gorgon.”

Macbeth, ii. 3, 72-73 (1623).

“No cause of war is more pious than the overthrow of a tyranny under which the people lie prostrate, as if turned to stone by the aspect of Medusa. Medusa was one of the Gorgons.”—*Ibid.*

537

THE CYCLOPS, HAMMERING AND FORGING

“The Cyclops' hammers fall
On Mars his armor, forg'd for
proof eterne.”

Hamlet, ii. 2, 495-496 (1604).

“With officious industry, the Cyclopes labored hard with a terrible din in forging thunderbolts and other instruments of terror.”—*Ibid.*

538

ACTÆON, TURNED INTO A STAG

*From Shake-speare**From Bacon*

"Had I the power that some say
 Dian had,
 Thy temples should be planted
 presently
 With horns as was Actæon's."
Titus Andronicus, ii. 3, 61-63
 (1600).

"Actæon, having unawares and
 by chance seen Diana naked, was
 turned into a stag." — *The Wisdom
 of the Ancients* (1609).

539

TITAN'S RAYS

"Lord Saturnine, whose virtues
 will, I hope,
 Reflect on Rome as Titan's rays
 on earth."
Titus Andronicus, i. 1, 226 (1600).

"The body of Nature is most
 elegantly and truly represented as
 covered with hair, in allusion to
 the rays which all objects emit.
 Whatever produces an effect at a
 distance may be said to emit rays.
 The rays of the celestial bodies
 operate and penetrate from a
 greater distance than any other."

"The Sun was the only one of
 the Titans that was on Jupiter's
 side." — *Ibid.*

Both authors call the sun by the exceptional name of
 Titan.

540

HAMLET'S INDECISION

"Conscience does make cowards
 of us all;
 And thus the native hue of resolu-
 tion
 Is sicklied o'er with the pale cast
 of thought,
 And enterprises of great pith and
 moment
 With this regard their currents
 turn away
 And lose the name of action."
Hamlet, iii. 1 (1603-4).

"Aristotle speaketh seriously
 and wisely when he saith, 'They
 who take few points only into ac-
 count find it easy to pronounce
 judgment.' " — *Advancement of
 Learning* (1603-5).

"How all occasions do inform
 against me,
 And spur my dull revenge ! . . .
 Whether it be
 Bestial oblivion, or some craven
 scruple
 Of thinking too precisely on the
 event —
 A thought which, quarter'd, hath
 but one part wisdom
 And ever three parts coward, — I
 do not know
 Why yet I live to say ' This thing 's
 to do,'
 Sith I have cause, and will, and
 strength, and means,
 To do 't."

Advancement of Learning, iv. 4
 (1604).

Bacon furnishes in the above-quoted passage from the 'Advancement' the key to Hamlet's irresolution in executing the command laid upon him. Hamlet himself was an extraordinarily resolute character, as shown when he followed his father's ghost on the platform against the admonition of his friends, and when on the voyage to England he boarded the pirate, sword in hand and alone, at the first moment of contact between the two vessels. On each of these occasions his duty seemed clear to him; and his action was prompt and courageous. But when it came to an act of assassination in cold blood at the behest of a spectre, and the person to be assassinated was his uncle, his stepfather and his sovereign, that was a different matter. That required the most careful circumspection. After all, he said to himself (as Orestes did under similar conditions in the 'Electra' of Euripides,¹ whence Shake-speare derived so much of his great tragedy), perhaps "the spirit that I have seen may be the devil who abuses me to damn me." We find, then, that his subsequent de-

¹ See 'Francis Bacon Our Shake-speare,' Chapter V.

meaner conformed to the precept laid down by Bacon ; namely, that in forming a judgment, whatever may be the delay, we should take all points into account.

The philosophy of 'Hamlet' may be compressed into an aphorism: he knows nothing who knows not everything. Actions are rightly adjudged wise or unwise only in the light of their eternal effects.

541

ATALANTA

From Shake-speare

From Bacon

"Nimble wit . . . made of Atalanta's heels."
As You Like It, iii. (1623).

"Atalanta, remarkable for speed."
— *The Wisdom of the Ancients* (1609).

542

ALL'S WELL THAT ENDS WELL

"All's well that ends well."
All's Well, iv. 4 (1623).

"All's well that ends well." —
Ibid.

543

SCYLLA AND CHARYBDIS

"When I shun Scylla, your father, I fall into Charybdis, your mother." — *Merchant of Venice*, iii. 5 (1600).

"The passage between Scylla and Charybdis needs both skill and good fortune to navigate it. For if the ship run on Scylla, it is dashed on the rocks; if on Charybdis, it is sucked in by the whirlpool." — *Ibid.*

544

A KING'S OATH

"For a kingdom any oath may be broken ;
I would break a thousand oaths to reign one year."
3 King Henry VI., 1, 2 (1623).

"As to treaties and compacts of princes, whatever be the solemnity and sanctity of the oath they are confirmed with, yet they are little to be depended upon ; inso-much that they are used in fact rather with an eye to reputation and fame and ceremony than for confidence and security and effect."
— *Ibid.*

545

THE KISSES OF AN ENEMY

From Shake-speare

"His kisses are Judas' own children." — *As You Like It*, iii. 4 (1623).

"'T is time to fear when tyrants seem to kiss." — *Pericles*, i. 2 (1609).

From Bacon

"The kisses of an enemy are deceitful." — *Advancement of Learning* (1603-5).

546

CHERUBIM

"Besides, this Duncan
Hath borne his faculties so meek,
hath been
So clear in his great office, that his
virtues
Will plead like angels, trumpet-
tongued, against
The deep damnation of his taking-
off ;
And pity, like a naked new-born
babe,
Striding the blast, or heaven's
cherubin, hors'd
Upon the sightless couriers of the
air,
Shall blow the horrid deed in every
eye."

Macbeth, i. 7 (1623).

"Such cherubins as your sweet self
resemble,
Creating every bad a perfect best,
As fast as objects to his beams as-
semble."

Sonnet 114 (1609).

"In the celestial hierarchy, according to Dionysius, the first place or degree is given to the angels of love, which are termed seraphim ; the second, to the angels of light, which are called cherubim ; so as the angels of knowledge and illumination are placed before the angels of office and domination."
— *Ibid.*

Bacon confessedly took his view of the celestial hierarchy from Dionysius, the Areopagite, who wrote in Greek, and whose works have only recently been translated into English. But Shake-speare was also acquainted with the writings of Dionysius, for he assigns to the cherubin, as Bacon

does, the attributes of light and illumination, the seraphs being angels of love. Macbeth foretells that the knowledge of Duncan's murder will be carried by the cherubim "to every eye."

547

KINGS FEARED AND LOVED

*From Shake-speare**From Bacon*

"Never was monarch better fear'd
and lov'd
Than is your majesty."

King Henry V., ii. 2 (1600).

"The king which is not feared
is not loved." — *Essay of a King*
(posthumous).

548

THE FOUR ELEMENTS

"I might say 'element,' but the
word is overworn." — *Twelfth*
Night, iii. 1 (c. 1601).

"The opinion that all sublunary
bodies are composed of the four
elements is ill borne out." — *His-*
tory of Dense and Rare (1622-25).

Bacon seems to have come slowly to the conclusion that the doctrine of the four elements of matter (earth, air, fire, and water), held by his contemporaries, is erroneous. In a tract written in 1612 (*De Globi Intellectualis*) he expressly withheld his opinion on the subject, saying parenthetically, "in regard to this I am silent." But when subsequently he investigated the specific gravity of various substances and discovered that gold is heavier than any one of these four elements, or than any possible combination of them, he definitely rejected the doctrine. Shake-speare entertained the same doubt that Bacon did, and entertained it too at the same time; that is to say, several years before the latter made the decisive experiment referred to.

549

POETRY, DIVINE

"Much is the force of heaven-
bred poesy." — *Two Gentlemen of*
Verona, iii. 2 (1623).

"Poesy was ever thought to
have some participation of divine-
ness." — *Advancement of Learning*
(1603-5).

550

MUSIC AND POETRY

From Shake-speare

"The elegancy, facility and golden cadence of poesy."—*Love's Labor's Lost*, iv. 2 (1623).

"Music and poesy use to quicken you."—*The Taming of the Shrew*, i. 1 (1623).

From Bacon

"Poesy, by its congruities with man's nature and pleasure, joined with the agreement and consort it hath with music, hath had access and estimation in rude times and barbarous regions, where other learning stood excluded."—*Advancement of Learning* (1603-5).

Bacon pronounces poetry "one of the principal portions of learning," dramatic poetry especially being "nothing else but feigned history." The latter, he says, has two uses: one, "to demonstrate and illustrate that which is taught and delivered;" the other, "to retire and obscure the secrets and mysteries of religion, polity and philosophy." It was for this reason that he regarded the ancient poets as philosophers, and that even now, if we wish to advance anything new in philosophy, we must employ the pen of a dramatic poet for the purpose.

551

EPICUREANS

"What a damn'd Epicurean rascal is this!"—*Merry Wives of Windsor*, ii. 3 (1602).

"Our court, infected with their manners,
Shows like a riotous inn; Epicur-
ism and lust

Make it more like a tavern, or a
brothel,

Than a grac'd palace."

King Lear, i. 4 (1608).

"Epicureans placed felicity in pleasure, and made virtue to be but as a servant, without which pleasure cannot be properly served and attended."—*Advancement of Learning* (1603-5).

In the plays from which the above extracts are taken, virtue is treated, under the express authority of Epicurus, as subordinate to pleasure. Bacon also credits the same doctrine to Epicurus.

552

FORTUNE AND FOLLY

*From Shake-speare**From Bacon*

"Call me not fool, till Heaven hath
sent me fortune."

As You Like It, ii. 7 (1623).

"I am even

The natural fool of fortune."

King Lear, iv. 6 (1608).

"Fortune is the child of the vulgar. . . . Epicurus seems not only to be profane, but to be foolish, when he says, 'It is better to believe in the fable of the gods, than to assert the power of fate.'"—*De Augmentis* (1622).

Bacon expresses this sentiment more clearly in his 'Promus':

"God sendeth fortune to fools."

553

LOVE AND CHAOS

"When I love thee not,
Chaos is come again."

Othello, iii. 3 (1622).

"Love, united with Chaos, begat the gods and all things."—*Principles and Origins* (posthumous).

"Chaos is restrained and kept in order by the concord of things, which is love."—*De Augmentis* (1622).

Othello identifies his individual love for Desdemona with that inherent in the universe, and assigns to it the function described by Bacon. In other words, take love from the world, and "chaos is come again."

554

TYPHON

"When he speaks,
'Tis like a chime amending; with
terms unsquar'd,

Which, from the tongue of roaring
Typhon dropp'd,

Would seem hyperboles."

Troilus and Cressida, i. 3 (1609).

"The same thing is alluded to in that other circumstance of catching Typhon in a net."—*De Augmentis* (1622).

The story of Typhon is here alluded to by both authors. The giant stormed the heights of heaven, and with such awful roarings in imitation of different animals as to frighten the gods. In the same boisterous manner Patroclus, lolling on his bed and amusing Achilles, mocks the several Grecian chieftains.

555

GRATITUDE

From Shake-speare

"*Ventidius*. I do return those
talents,
Doubled with thanks and service,
from whose help
I deriv'd liberty.

Timon. O, by no means,
Honest *Ventidius*; you mistake my
love;

I gave it freely ever; and there's
none

Can truly say, he gives, if he re-
ceives."

Timon of Athens, i. 2 (1623).

From Bacon

"Gratitude is justly due only
for things unbought." — *Promus*
(1594-96).

556

PROGNOSTICS

"*Calphurnia*. Cæsar, I never stood
on ceremonies,

Yet now they fright me. There is
one within,

Besides the things that we have
heard and seen,

Recounts most horrid sights seen
by the watch.

A lioness hath whelped in the
streets;

And graves have yawn'd, and
yielded up their dead;

Fierce fiery warriors fight upon the
clouds,

"Predictions may be made of
wars, seditions, schisms, transmi-
grations of peoples, and in short
of all commotions or greater revo-
lutions of things, natural as well
as civil. These predictions may
also be made (though not so cer-
tainly) with reference to events
more special and perhaps singular."
— *De Augmentis* (1622).

In ranks and squadrons, and right
 form of war,
 Which drizzled blood upon the
 Capitol;
 The noise of battle hurtled in the
 air,
 Horses do neigh, and dying men
 did groan.
 And ghosts did shriek and squeal
 about the streets,
 O Cæsar! these things are beyond
 all use,
 And I do fear them.

Cæsar. What can be avoided
 Whose end is purpos'd by the
 mighty gods?
 Yet Cæsar shall go forth; for these
 predictions
 Are to the world in general, as to
 Cæsar."

Julius Cæsar, ii. 2 (1623).

557

ANTIPODES

From Shake-speare

"Thou art as opposite to every
 good
 As the antipodes are unto us."
3 King Henry VI., i. 4 (1594).

From Bacon

"The ancients had knowledge
 of the antipodes,
 'And while on us the fresh East
 breathes from far,
 For them the red West lights her
 evening star.'"

Advancement of Learning,
 (1603-5).

Among the great controversies that from time to time have raged in the world, one of the most notable and virulent was upon the existence of the antipodes. It began in the early days of Christianity (Christian writers denouncing the theory as unscriptural), and did not wholly cease till long after the time of Bacon and Shake-speare. Even Magellan's voyage into the Pacific Ocean did not terminate

it, nor Acosta's letters from Peru, in which he assured his friends that he and the people about him were not standing "with their heads downwards and their feet on high."

Bacon and Shake-speare were at one on the subject.

558

SPIDER'S SELF-DRAWING WEB

From Shake-speare

"Spider-like,
Out of his self-drawing web, he
gives us note,
The force of his own merit makes
its way."

King Henry VIII., i. 1 (1623).

From Bacon

"The wit and mind of man, if
it work upon matter, worketh ac-
cording to the stuff, and is limited
thereby; but if it work upon itself,
as the spider worketh his web,
then it is endless." — *Advance-
ment of Learning* (1603-5).

559

CUPID AN INFANT, BLIND, NAKED, WINGED, AND AN ARCHER

1. AN INFANT

"Therefore is Love said to be a
child."

A Midsummer-Night's Dream, i.
1 (1600).

"He hath been five thousand
years a boy." — *Love's Labor's
Lost*, v. 2 (1598).

"Various attributes have been
assigned to Cupid: as that he is
always [1] an infant, [2] blind, [3]
naked, [4] winged, and [5] an
archer." — *De Principiis et Origini-
bus* (posthumous).

2. BLIND

"Love looks not with the eyes,
but with the mind,
And therefore is wing'd Cupid
painted blind."

A Midsummer-Night's Dream, i.
1 (1600).

"Love is blind."

Two Gentlemen of Verona, ii. 1
(1623).

3. NAKED

"A naked blind boy." — *King
Henry V.*, iii. 2 (1623).

"If [you would] conjure up love in her in his true likeness, he must appear naked and blind." — *King Henry V.*, iii. 2 (1623).

4. WINGED

"Borrow Cupid's wings and soar with them." — *Romeo and Juliet*, i. 4 (1599).

5. AN ARCHER

"Hit with Cupid's archery." — *A Midsummer-Night's Dream*, iii. 2 (1600).

560

AXLETREE OF THE EARTH

From Shake-speare

"Strong as the axletree
On which heaven rides."
Troilus and Cressida, i. 2 (1609).

From Bacon

"By the ancient fable of Atlas, Aristotle meant the poles or axletree on which the earth turns."
— *Advancement of Learning* (1603-5).

561

ACCENTS OF WORDS

"The pox of such limping, antique, affecting fantasticos, these new tuners of accents." — *Romeo and Juliet*, ii. 4 (1597).

"With regard to accents of words, it is too small a matter to speak of." — *De Augmentis* (1622).

562

LANGUAGE OF GESTURE

"Thou shalt not sigh, nor hold thy stumps to heaven,
Nor wink, nor nod, nor kneel, nor make a sign,
But I, of these, will wrest an alphabet,
And, by still practice, learn to know thy meaning."
Titus Andronicus, iii. 2 (1623).
"There was speech in their

"In the practice of some who had been deaf and dumb from their birth and were otherwise clever, I have seen wonderful dialogues carried on between them and their friends who had learned to understand their gestures." — *De Augmentis* (1622).

dumbness, language in their very gesture." — *Winter's Tale*, v. 2 (1623).

Bacon made mention, rather cursorily, of the language of gesture in the first or English edition of the 'Advancement' in 1605, but in the second or Latin edition of 1622-23, he gave more attention to it, as the above extract will show. At about this latter date, probably, the author of 'Titus Andronicus' added the celebrated new scene (iii. 2) to the play, with the same subject (the language of gestures) as its most conspicuous feature. The preceding quarto editions of 1600 and 1611 did not contain it.

563

SELLER'S PRICE

From Shake-speare

From Bacon

"*Timon*. Sir, your jewel
Hath suffer'd under praise. . . .
If I should pay you for 't as 't is
extoll'd,
It would unclew me quite."

"The merchant praises what he
wants to sell." — *De Augmentis*
(1622).

Timon of Athens, i. 1 (1623).

564

BUYER'S PRICE

"You do as chapmen do,
Dispraise the thing that you desire
to buy."
Troilus and Cressida, iv. 1 (1609).

"'It is naught, it is naught,'
says the buyer." — *Ibid*.

565

STINGS IN WORDS

"What sharp stings are in her
mildest words." — *All's Well*, iii. 4
(1623).

"These points and stings of
words." — *Ibid*.

566

THE PROMISED END

"Is this the promis'd end?"
King Lear, v. 3 (1608).

"Is this the promised end?" —
Promus (1594-96).

APPLAUSE OF THE RABBLE

From Shake-speare

“The rabble call him lord;
 And, as the world were now but to
 begin,
 Antiquity forgot, custom not
 known,
 The ratifiers and props of every
 word,
 They cry, ‘Choose we; Laertes
 shall be king!’
 Caps, hands, and tongues, applaud
 it to the clouds.”

Hamlet, iv. 5 (1604).

“I love the people,
 But do not like to stage me to their
 eyes;
 Though it do well, I do not relish
 well
 Their loud applause.”

Measure for Measure, i. 1 (1623).

An habitation giddy and unsure,
 Hath he that buildeth on the vul-
 gar heart.
 Oh thou fond [foolish] many! with
 what loud applause
 Didst thou beat heaven with bless-
 ing Bolingbroke,
 Before he was what thou wouldst
 have him be;
 And being now trimm'd in thine
 own desires,
 Thou, beastly feeder, art so full of
 him,
 That thou provok'st thyself to cast
 him up.
 So, so, thou common dog, didst
 thou disgorge
 Thy glutton bosom of the royal
 Richard,

From Bacon

“Phocion, when the people ap-
 plauded him more than usual,
 asked, whether he had done wrong.”
 — *De Augustis* (1622).

And now thou wouldst eat thy
 dead vomit up,
 And howl'st to find it."
2 King Henry IV., i. 3 (1623).

568

FRIENDS IN ASSOCIATION WITH FRIENDS

From Shake-speare

"Friends should associate friends."
Titus Andronicus, v. 3 (1600).

From Bacon

"Everything delights to associate with itself that which is agreeable."—*De Augmentis* (1622).

569

VIGILS IN CONNECTION WITH FEASTS

"He that shall live this day, and
 see old age,
 Will yearly on the vigil feast his
 neighbors,
 And say, 'To-morrow is Saint Crispian.'"
King Henry V., iv. 3 (1600).

"The lower order of courtiers
 were pleasantly compared with the
 vigils of festivals, that are next the
 feast days."—*Ibid.*

570

EVERY WAY, A GAIN

"Whether be kill Cassio,
 Or Cassio him, or each do kill the
 other,
 Every way makes my gain."
Othello, v. 1 (1622).

"To fall well every way."—*Pro-*
mus (1594-96).

571

QUEEN ELIZABETH, A PHOENIX

"The bird of wonder, the maiden
 phoenix [Queen Elizabeth]."
Henry VIII., v. 5 (1623).

"A phoenix, a blessed bird
 [Queen Elizabeth]."—*Speech of*
Nicholas Bacon [Father of Francis]
in Parliament (1571).

Pointed out by Mr. George James.

572

UNITY AND MULTIPLICITY

From Shake-speare

“A thing inseparate
Divides more wider than the sky
and earth.”
Troilus and Cressida, v. 2 (1609).

From Bacon

SOPHISM.—“Whatever consists
of many divisible parts is greater
than that which consists of few
parts and is more of one piece.”—
Colors of Good and Evil (1597).

Bacon gives this sophism in order to refute it. He says that “though at first sight it appears a shorter distance on a dead level, where nothing intervenes to break the view, than when there are trees and buildings or some other mark to divide the space,” “yet this is a false opinion.” “The sophism deceives,” he adds, “by reason of the superiority of what is inseparate to multitude.”

573

CIPHER MESSAGE OF THE SPARTANS

“What’s here? A scroll, and “Scytala.”—*Promus* (1594-96).
written about.”
Titus Andronicus, iv. 2 (1600).

The scytala was a cipher message, written about a conical staff. Used by the Lacedæmonians in communication with their generals in the field.

574

DEATH, A REDEEMER

“O! that the Everlasting had not
fix’d
His canon ’gainst self-slaughter!
O God! O God!
How weary, stale, flat, and un-
profitable
Seem to me all the uses of this
world!
Fie on’t! O fie!”

Hamlet, i. 2 (1604).

“A man might wish to die,
though he were neither brave, nor
miserable, nor wise, wholly from
weariness of living.”—*De Aug-
mentis* (1622).

575

THE STOICS

From Shake-speare

"Only, good master, while we do
admire

This virtue, and this moral discipli-
ne,

Let's be no Stoics, nor no stocks,
I pray."

The Taming of the Shrew, i. 1
(1623).

From Bacon

"The felicity of the Stoics is
placed in virtue; but it is like the
felicity of a player, who, if he were
left of his auditory and their ap-
plause, would straight be out of
heart and countenance."—*Colors
of Good and Evil* (1597).

"It was not the Epicureans
but the Stoics that troubled the
ancient states."—*De Augmentis*
(1622).

576

DEATH AND ENVY

(Before the tomb.)

"Here lurks no treason, here no
envy swells."

Titus Andronicus, i. 2 (1623).

"Nothing but death can recon-
cile envy to virtue."—*Ibid.*

577

CIRCE

"As if, with Circe, she would
change my shape."

1 King Henry VI., v. 2 (1623).

"The worst of Circe's transfor-
mations."—*Ibid.*

578

HUMANE INFLUENCES OF CHILDREN

"You have no children, butchers!
if you had,

The thought of them would have
stirr'd up remorse."

3 King Henry VI., v. 5 (1595).

"Children are a kind of disci-
pline of humanity."—*Ibid.*

579

TYRANNY OF CUSTOM

"Custom calls me to't;

What custom wills, in all things
should we do't."

Coriolanus, ii. 3 (1623).

"The tyranny of custom."—
Essay of Custom and Education
(1625).

"New customs,
Though they be never so ridicu-
lous,

Nay, let 'em be unmanly, yet are
follow'd."

King Henry VIII., i. 2 (1623).

"The tyrant custom."

Othello, i. 3 (1622).

"That monster, custom, who all
sense doth eat."

Hamlet, iii. 4 (1604).

"Custom is the principal magis-
trate of man's life." — *Essay of
Custom and Education* (1607-12).

"Nature is a schoolmaster, cus-
tom a magistrate." — *De Augmen-
tis* (1622).

580

ACCIDENTS OF LIFE

From Shake-speare

"Not a man, for being simply
man,

Hath any honor; but honor for
those honors

That are without him, as place,
riches and favor,

Prizes of accident as oft as merit."

Troilus and Cressida, iii. 3 (1609).

From Bacon

"It is absurd to prefer the acci-
dents of life to life itself." — *Ibid.*

581

DISH OF DOVES

"I have here a dish of doves
that I would bestow upon your
worship." — *Merchant of Venice*,
ii. 2 (1600).

"I have brought you a letter
and a couple of pigeons." — *Titus
Andronicus*, iv. 4 (1600).

"I send between your brother
and you the first flight of my dove-
house, ii dozen and iiij pigeons;
xii to you and xvi to your brother
[Francis], because he was wont to
love them better than you from a
boy." — *Lady Bacon to Anthony*
(Gorhambury, April, 1595).

"I send you xii pigeons, my
last flight, and one ring-dove be-
sides." — *Ibid.* (Oct. 1595).

It is interesting to note in this connection that Francis
Bacon had an especial fondness for a dish of doves.

582

COMMANDING ARMIES FROM A LITTER

From Shake-speare

"Once I read
That stout Pendragon, in his litter,
sick,
Came to the field and vanquished
his foes."

1 *King Henry VI.*, iii. 2 (1623).

From Bacon

"Great empires have been gov-
erned from bed, great armies com-
manded from the litter." — *De*
Augmentis (1622).

583

VIRTUE, BEAUTY

"Virtue is beauty." — *Twelfth*
Night, iv. 3 (1623).

"Virtue is nothing but inward
beauty." — *Ibid.*

584

DIVINENESS IN YOUTH

"Behold divineness
No elder than a boy."

Cymbeline, iii. 6 (1623).

"Young men's counsels have
more divineness." — *Ibid.*

585

PRIAM AND HIS CHILDREN

"And so obsequious will thy father
be,
Son, for the loss of thee, having no
more,
As Priam was for all his valiant
sons."

3 *King Henry VI.*, ii. 5 (1623).

"Some persons have wished for
Priam's fortune, who survived all
his children." — *Ibid.*

586

WEALTH DESPISED BY THE POOR

"Whiles I am a beggar, I will
rail,
And say, there is no sin but to be
rich."

King John, ii. 2 (1623).

"They despise riches who de-
spair of them." — *Ibid.*

587

DELIBERATION, A MARK OF DULNESS

From Shake-speare

"O, these deliberate fools ! when
they choose,
They have the wisdom by their wit
to lose."

Merchant of Verice, ii. 9 (1600).

From Bacon

"He that is wise in deliberation
and not upon the moment does no
great matters." — *De Augmentis*
(1622).

588

ELDER-FLOWERS

"What says my Æsculapius ? my
Galen ? my heart of Elder. . . .
Thou art a Castilian, King Urinal."
— *Merry Wives*, ii. 3.

"Of this kind are elder-flowers,
which are therefore proper for
stone." — *Sylva Sylvarum* (1622-
25).

"In the end, add of elder-flow-
ers and marigold-flowers together,
one pugil." — *Bacon's Receipt for*
the Stone (posthumous).

Dr. Caius, a physician, is here addressed as though he were a specialist in kidney diseases, and in some manner connected with a specific remedy mentioned by Bacon ; namely, elder-flowers — "my heart of elder." He was a conspicuous professor in the University of Cambridge when the Bacon brothers were matriculated there, both of whom are known to have been lifelong sufferers from an affection of the kidneys. Noted by Mr. James.

589

SPIRITS IN INANIMATE BODIES

"My uncle's spirit is in these
stones."

King John, iv. 3 (1623).

"All tangible bodies contain a
spirit."

"No known body in the upper
parts of the earth is without a
spirit." — *Historia Vitæ et Mortis*
(1623).

590

AN ILL WIND

From Shake-speare

"The ill wind which blows no
man to good."

2 *King Henry IV.*, v. 3 (1600).

"Ill blows the wind that profits
nobody."

3 *King Henry VI.*, ii. 5 (1595).

From Bacon

"An ill wind that bloweth no
man to good."—*Promus* (1594-96).

591

STUDIES SHOULD FOLLOW INCLINATION

"Practise rhetoric in your com-
mon talk ;

Music and poesy use to quicken you.
The mathematics, and the meta-
physics,

Fall to them, as you find your
stomach serves you.

No profit grows where is no pleas-
ure ta'en.

In brief, sir, study what you most
affect."

The Taming of the Shrew, i. 1 (1623).

"There are very many advantages
in a collegiate education. Let some
encouragement be given to the free
exercise of the pupils' minds and
tastes ; I mean, if any one of
them, besides performing the pre-
scribed exercises, shall steal time
for other pursuits to which he is
more inclined, let him not be
checked."—*De Augmentis* (1622).

592

ARMIES OF THE PANNONIANS

"The Pannonians and Dalmatians
for

Their liberties are now in arms."
Cymbeline, iii. 1 (1623).

"Two stage-players, by their
faculty of playing, put the Pan-
nonian armies into an extreme
tumult."—*Advancement of Learn-
ing* (1603-5).

Bacon speaks of the Dalmatians in his *Historia Ven-
torum*.

593

STAGE-PLAYING AND BASHFULNESS

"I love the people,
But do not like to stage me to their
eyes."

Measure for Measure, i. 1 (1623).

"Stage playing accustoms young
men to bear to be looked at."—*De
Augmentis* (1622).

CONTEMPLATIVE STUDIES

From Shake-speare

“Navarre shall be the wonder of
the world ;
Our court shall be a little academe,
Still and contemplative in living
art.”

Love's Labor's Lost, i. 1 (1598).

From Bacon

“Moral philosophy determines the question, ‘Which is to be preferred, the contemplative or the active life,’ and decides it against Aristotle. For all the reasons which Aristotle adduces in favor of the contemplative are for one’s private good and have respect to the pleasure and dignity of a man’s self; not much unlike the comparison which Pythagoras made, who, being asked what he was, answered, ‘That if Hiero were ever at the Olympian games, he knew the manner, that some came to try their fortune for the prizes, and some came as merchants to utter their commodities, and some came to make good cheer and meet their friends, and some came to look on; and that he was one of them that came to look on.’ But men must know that in this theatre of man’s life, it is reserved only for God and Angels to be lookers on.” — *Advancement of Learning* (1603-5).

Contemplative life, according to Bacon, is that which is spent in abstract study, in consideration, for instance, of the nature of things, of virtue and vice, of pleasure and pain, of degrees of good, and the like, without regard to the practical wants of society. This he contrasts with active life, such as Pythagoras found in the games at Olympia.

Shake-speare proposes a similar theoretical study in ‘*Love's Labor's Lost* ;’ bestows upon it a name taken from Bacon’s philosophical terminology; and then proceeds, as if

in vindication of Bacon's opinion of it, to demonstrate its absurdity. See 'Francis Bacon Our Shake-speare,' p. 42.

595

EFFECT OF GREAT AND SUDDEN JOYS

From Shake-speare

"O Helicanus! strike me, honor'd
sir;

Give me a gash, put me to present
pain,

Lest this great sea of joys, rushing
upon me,

O'erbear the shores of my mortality,
And drown me with their sweet-
ness."

Pericles, v. 1 (1609).

From Bacon

"Many have died from great
and sudden joys." — *History of
Life and Death* (1623).

596

COMEDY OF ERRORS

"*Lucetta*. In what habit will you
go along?

Julia. Gentle *Lucetta*, fit me with
such weeds

As may beseeem some well-reputed
page."

Two Gentlemen of Verona, ii.
7 (1623).

"As it is used in some come-
dies of errors, wherein the mistress
and the maid change habits." —
Ibid.

In the play (one of the earliest written)¹ the mistress changes her habit to that of a page. In Bacon's work from which the corresponding passage is cited, a similar transformation is said to have been effected in some "comedies of errors." It is noteworthy that in the second edition of the 'Advancement' (1622) the designation "comedies of errors" is withdrawn, and that of "comedies" only substituted in its stead. Why? Had the former become too significant, just on the eve of the first publication (1623) of a Shakespearean drama, entitled, 'The Comedy of Errors'?

¹ See 'Francis Bacon Our Shake-speare,' p. 70.

597

ABSTEMIOUSNESS

*From Shake-speare**From Bacon*

"Let's be no Stoics, nor no stocks,
I pray;
Or so devote to Aristotle's checks,
As Ovid be an outcast quite ab-
jur'd."

The Taming of the Shrew, i.
1 (1623).

"Introducing such an health of
mind as was that health of body
of which Aristotle speaketh of
Herodicus who did nothing all his
life long but intend his health." —
Advancement of Learning (1603-5).

In the second edition of the 'Advancement' (1622) Bacon quotes further from Aristotle that Herodicus, out of consideration for his health, "abstained from an infinite variety of things, depriving himself, as it were, of the use of his body in the meantime." It is to these restraints that Tranio makes objection in the play, calling them "Aristotle's Checks."

598

NERO'S PASSION FOR THE LUTE

"I will, and, like thee, Nero,
Play on the lute."

1 King Henry VI., i. 4 (1623).

"The passion of Nero for the
lute,"¹ — *De Augmentis* (1622).

599

CHARACTER OF SYLLA

"Like ambitious Sylla, overgorg'd
With gobbets of thy mother's
bleeding heart."

2 King Henry VI., iv. 1 (1623).

"That gigantean state of mind,
which possesses the troublers of the
world, such as was Lucius Sylla."
— *Ibid.*

600

PRAISE IN PRESENCE

"I come not
To hear such flattery now, and in
my presence."

King Henry VIII., v. 2 (1623).

"It is esteemed flattery to praise
in presence." — *Advancement of
Learning* (1603-5).

¹ The word is *cithara* in the original.

"Madam, although I speak it in
your presence,
You have a noble and a true conceit
Of god-like amity."

The Merchant of Venice, iii. 4
(1600).

601

WHEEL OF FORTUNE

From Shake-speare

From Bacon

"She [Fortune] is painted also
with a wheel."

King Henry V., iii. 6 (1600).

"The wheels of his fortune." —
Essay of Fortune (1625).

602

PREDOMINANCES OF PLANETS

"We make guilty of our disasters the sun, the moon, and the stars; as if we were villains by necessity; fools, by heavenly compulsion; knaves, thieves, and treachers, by spherical predominance; drunkards, liars, and adulterers, by an enforced obedience of planetary influence." —
King Lear, i. 2 (1608).

"In the traditions of astrology, men's natures and dispositions are not unaptly distinguished according to the predominances of the planets." — *De Augmentis* (1622).

603

KILLING OF TYRANTS LAWFUL

"Those whom we fight against
Had rather have us win than him
they follow.

For what is he they follow? truly,
gentlemen,

A bloody tyrant, and a homicide;
One rais'd in blood, and one in
blood establish'd;

One that made means to come by
what he hath;

And slaughter'd those that were
the means to help him;

A base foul stone, made precious
by the foil

"To make trial of their opinions,
the question was cunningly raised,
'whether the killing of a tyrant
were lawful?' They were divided
in opinion; some holding that it
was clearly lawful, for servitude is
the extreme of evils." — *Advance-
ment of Learning* (1603-5).

Of England's chair, where he is
falsely set ;

One that hath ever been God's
enemy.

Then, if you fight against God's
enemy,

God will, in justice, ward you as
his soldiers ;

If you do sweat to put a tyrant
down,

You sleep in peace, the tyrant
being slain."

King Richard III., v. 3 (1597).

604

POETS, BEST DELINEATORS OF AFFECTIONS AND PASSIONS

From Shake-speare

"The truest poetry is the most
feigning."

As You Like It, iii. 3 (1623).

From Bacon

"To speak the real truth, the
poets, and writers of history, are
the best doctors of this knowledge ;
where we may find, painted forth
with great life, how affections are
kindled and incited ; how pacified
and refrained ; how they disclose
themselves, how they work, how
they vary, how they gather and
fortify, and how they are in-
wrapped one within another."—

Advancement of Learning (1603-5).

Bacon tells us that the conflicting passions and affections of the human heart can best be portrayed by poets ; Shake-speare, developing the thought a little farther, that this is done to the greatest advantage when the poetry is most feigned, — that is, when it is least in the trammels of actual events. Bacon adds that "a character, so worked into the narrative, gives a better idea of the man than a formal criticism or review can."

It is evident that both of these authors had the drama here in view. Bacon certainly anticipated for the drama a

wider sphere of usefulness in the future, for he complains that down to his own time, the precepts, derived from this method of study, were but, as it were, a "few posies in our hands, instead of that scientific and accurate dissection of character by which better rules may be framed for the treatment of the mind."

605

OLD MEN MISERLY

From Shake-speare

"An old man loves money."

All's Well, iii. 2 (1623).

From Bacon

"We see that Plautus makes it a wonder to see an old man beneficent." — *Advancement of Learning* (1603-5).

606

AIMS IN LIFE

"Let all the ends thou aim'st at
be thy country's,

Thy God's, and truth's."

King Henry VIII., iii. 2 (1623).

"The last point, which is of all others the most compendious and summary, and again the most noble and effectual, . . . is the electing and propounding unto a man's self good and virtuous ends of his life." — *Ibid.*

607

VIRTUE, A CAUSE OF RUIN

"Some by virtue fall."

Measure for Measure, ii. 1 (1623).

"'There are seasons,' says Tacitus, 'when great virtues are the surest causes of ruin.'" — *Ibid.*

608

ELOQUENT SILENCE

"Say, she be mute, and will not
speak a word ;

Then I'll commend her volubility,
And say, she uttereth piercing
eloquence."

The Taming of the Shrew, ii. 1
(1623).

"A kind of eloquence in silence."
— *De Augmentis* (1622).

609

SWIMMING ON BLADDERS AND DANCING WITH HEAVY SHOES

From Shake-speare

"I have ventured,
Like little wanton boys that swim
on bladders,
This many summers, in a sea of glory
Far beyond my depth."

King Henry VIII., iii. 2 (1623).

"You have dancing shoes
With nimble soles; I have a soul
of lead

So stakes me to the ground, I can-
not move."

Romeo and Juliet, i. 4 (1599).

From Bacon

"It is one method to begin
swimming with bladders, which
keep you up; and another, to begin
dancing with heavy shoes, which
weigh you down." — *Advancement
of Learning* (1603-5).

610

SPEECH, A ROD

"Would I had a rod in my mouth."
Timon of Athens, ii. 2 (1623).

"It was Pindar's peculiar gift
to surprise men's minds with some
striking expression, as with a magic
rod." — *De Augmentis* (1622).

611

RATS FORSAKING A HOUSE

"The very rats instinctively
have quit it."

The Tempest, i. 2 (1623).

"It is the wisdom of rats that
will be sure to leave a house
before it fall." — *Essay of Wis-
dom* (1625).

612

TUNING INSTRUMENTS

"*Hortensio*. You'll leave his lec-
ture, when I am in tune?

[*Exit*.

Lucentio. That will be never;
tune your instrument.

"This treatise of mine seems to
me not unlike those sounds and
preludes which magicians make
while they are tuning their instru-
ments." — *De Augmentis* (1622).

Hortensio [*Returning*]. Madam,
my instrument's in tune.

Bianca. Let's hear. [*Hor. plays*.]
O fie! the treble jars.

Lucentio. Spit in the hole, man,
and tune again.

Bianca. Now let me see if I
can construe it : *Hic ibat Simois*,
I know you not ; *hic est Sigeia*
tellus, I trust you not ; *Hic*
steterat Priami, take heed he hears
us not ; *regia*, presume not ; *celsa*
senis, despair not.

Hortensio. Madam, 't is now in
tune.

Lucentio. All but the base.

Hortensio. The base is right ;
't is the base knave that jars."

The Taming of the Shrew, iii. 1
(1623).

613

POINTS OF THE COMPASS

From Shake-speare

"It standeth north-north-east
and by east."—*Love's Labor's*
Lost, i. 1 (1598).

From Bacon

"The particular divisions of
the winds is shown by the follow-
ing table [in part] : North-north-
east, North-east, anciently called
Aquilo, and by East."—*Historia*
Ventorum (1622).

Both authors made a study of the winds in relation to
points of the compass.

614

EAST WIND, RUMOR'S POST-HORSE

"Open your ears ; for which of
you will stop
The vent of hearing, when loud
Rumor speaks ?
I, from the Orient to the drooping
West,
Making the wind my post-horse,
still unfold
The acts commenced on this ball
of earth ;

"Persons, sailing in the open sea
between the tropics, are aware of a
steady and continual wind (called
by the sailors *Brize*) blowing from
East to West. This wind is so
strong that partly by its own blast
and partly by its influence on the
current, it prevents vessels, sailing
to Peru, from returning by the same
way."—*Historia Ventorum* (1622).

Upon my tongues continual slanders ride,
 The which in every language I pronounce,
 Stuffing the ears of men with false reports."

2 *King Henry IV.*, Induction
 (1600).

Bacon attributed this continuous east wind in the tropics, as also the general atmospheric movement in the same direction throughout the earth, to the influence of the heavens, for he thought the latter to be always in motion from east to west. In this view no other wind could be a suitable post-horse for Rumor to ride.

615

ENGLAND AND FRANCE

From Shake-speare

"Five men to twenty!—though
 the odds be great,
 I doubt not, uncle, of our victory.
 Many a battle have I won in
 France
 When as the enemy hath been ten
 to one."

3 *King Henry VI.*, i. 2 (1623).

From Bacon

"England, though far less in territory and population, has been nevertheless an overmatch [for France]; and for this reason, that the yeomen and lower classes of England make good soldiers and the peasants of France do not."—

De Augmentis (1622).

616

EXCESSIVE PRAISE

"Duke. How dost thou, my good fellow?

Clown. Truly, sir, the better for my foes, and the worse for my friends.

Duke. Just the contrary; the better for thy friends.

Clown. No, sir; the worse.

Duke. How can that be?

Clown. Marry, sir, they praise me, and make an ass of me." —
Twelfth Night, v. 1 (1623).

"Praises, when moderate and seasonable, and expressed on fit occasion, contribute greatly both to the reputation and fortune of men; but when immoderate, noisy, and unseasonably lavished, they do no good; nay rather, they do great harm." — *Ibid.*

617

CÆSAR, A TYRANT

From Shake-speare

From Bacon

"1 Citizen. This Cæsar was a tyrant.

"As Cicero said, 'Cæsar does not refuse, but rather demands to be called a tyrant, as he really is.'" — *Advancement of Learning* (1603-5).

3 Citizen. Nay, that's certain. We are bless'd that Rome is rid of him." — *Julius Cæsar*, iii. 2 (1623).

618

SOLDIERS, THE TRUE SINEWS OF WAR

(*The gates being forced, enter Soldiers.*)

"Whereas there was an old proverb, that 'money is the sinews of war,' yet he maintained on the contrary that the true sinews of war are nothing else than the sinews of a valiant and military people." — *Ibid.*

"Talbot. How say you, madam? are you now persuaded, That Talbot is but shadow of himself?

These are his substance, sinews, arms, and strength."

1 *King Henry VI.*, ii. 3 (1623).

619

A JUDGMENT OF GOD ON HENRY AND KATHARINE

"*King Henry.* Hence I took a thought,

This was a judgment on me."

King Henry VIII., ii. 4 (1623).

"It was a judgment of God, for that her former marriage was made in blood; meaning that of the Earl of Warwick." — *History of Henry VII.* (1621).

The execution of Edward, Earl of Warwick, a prisoner in the Tower and a dangerous claimant of the throne, had been insisted upon by Katharine's parents as a condition precedent to her marriage with Arthur. To this act, under a judgment of God, Henry attributed his domestic misfortunes, as above stated.

620

THE BATTLE OF ACTIUM

"*Anthony.*

"All is lost!

This foul Egyptian hath betray'd me.

"The battle of Actium decided the fate of the world" — *De Augusti* (1622).

My fleet hath yielded to the foe,
 and yonder
 They cast their caps up, and car-
 rouse together,
 Like friends long lost.

Dercetas. I say, O Cæsar, Anthony
 is dead.

Cæsar. The breaking of so great a
 thing should make
 A greater crack. The round world
 Should have shook lions into civil
 streets,
 And citizens to their dens. The
 death of Anthony
 Is not a single doom; in the name
 lay

A moiety of the world."

Anthony and Cleopatra, iv. 9,
 v. 1 (1623).

621

TIME, THE WISEST OF ALL THINGS

From Shake-speare

From Bacon

"Time is the old Justice that examines all such offenders." — *As You Like It*, iv. 1 (1623).
 "Time, according to the ancient saying, is the wisest of all things."
 — *De Augmentis* (1622).

"Here's Nestor:
 Instructed by the antiquary times,
 He must, he is, he cannot but be
 wise."

Troilus and Cressida, ii. 3 (1609).

"*Æneas.* 'Tis the old Nestor.

Hector. Let me embrace thee, good
 old Chronicle,

Thou hast so long walk'd hand in
 hand with Time."

Ibid., iv. 5.

"That old common arbitrator,
 Time." *Ibid.*

"O Time! thou tutor both to good
 and bad!"

Lucrece (1594).

622

LEGAL SNARES

From Shake-speare

"Here's a fish hangs in the net,
like a poor man's right in the
law." — *Pericles*, ii. 1 (1609).

From Bacon

"There are no worse snares
than legal snares; . . . they are
as nets in the path." — *De Aug-
mentis* (1622).

623

BRANDING THE HAND

"Methinks he should stand in
fear of fire, being burnt i' the hand
for stealing of sheep." — *2 King
Henry VI.*, iv. 2 (1594).

"The king began also then, as
well in wisdom as in justice, to
pare a little the privilege of
clergy; ordaining that clerks con-
vict should be burned in the
hand." — *History of Henry VII.*
(1621).

The first enactment relating to Benefit of Clergy was in
the reign of Henry VI.

624

LIVING IN FEAR OF DEATH

"That life is better life, past fear-
ing death,
Than that which lives to fear."

Measure for Measure, v. 1 (1623).

"*Cassius*. He that cuts off twenty
years of life,
Cuts off so many years of fearing
death.

Brutus. Grant that, and then is
death a benefit;

So are we *Cæsar's* friends that have
abridg'd

His time of fearing death."

Julius Cæsar, iii. 1 (1623).

"Philosophers have increased
the fear of death in offering to
cure it. For when they would
have a man's whole life to be but
a discipline or preparation to die,
they must needs make men think
that it is a terrible enemy against
whom there is no end of prepar-
ing." — *Advancement of Learning*
(1603-5).

625

SELDOM COMES THE BETTER

"Seldom comes the better."

King Richard III., ii. 3 (1597).

"Seldom cometh the better." —

Promus (1594-96).

626

CICERO'S DE ORATORE

From Shake-speare

"Cornelia never with more care
Read to her sons than she hath
read to thee

Sweet poetry and Tully's Orator."

Titus Andronicus, iv. 1 (1600).

From Bacon

"Cicero's portrait of a perfect
orator." — *Advancement of Learning* (1603-5).

The book referred to is Marcus Tullius Cicero's 'Orator' (*De Oratore*), not translated into English in Shake-speare's time.

627

SAYING AND DOING

"Your word
And performance are no kin."

Othello, iv. 2 (1622).

"Ever may your highness yoke
together,

As I will lend you cause, my doing
well

With my well saying."

King Henry VIII., iii. 2 (1623).

"Saying and doing are two
things." — *Promus* (1594-96).

628

KINGDOM OF ÆOLUS

"What did I then, but curs'd the
gentle gusts,
And he that loos'd them from their
brazen caves."

2 *King Henry VI.*, iii. 2 (1623).

"The poets have feigned that
the kingdom of Æolus was situated
in subterranean dens and caverns,
where the winds were imprisoned,
and whence they were occasionally
let loose." — *Ibid.*

629

AIR WITHIN THE EARTH

"As when the wind, imprison'd in
the ground,

"When air exhales from the
earth gradually and at different

Struggling for passage, earth's
foundation shakes."

Venus and Adonis (1593).

spots, it is at first hardly perceptible; but when many of these small emanations of air are collected together, a wind is formed from them. There is doubtless a large quantity of air contained in the earth.

It requires a great force of subterraneous air to shake or cleave the earth." — *Historia Ventorum* (1622).

630

MAN, A GOD TO MAN

From Shake-speare

"A god on earth thou art."

King Richard II., v. 3 (1597).

"Which is that god in office, guiding men?"

Which is the high and mighty
Agamemnon?"

Troilus and Cressida, i. 3 (1609).

"And this man

Is now become a god."

Julius Cæsar, i. 2 (1623).

"He [Cæsar] is a god

And knows what is most right."

Anthony and Cleopatra, iii. 2
(1623).

"We scarce are men, and you are
gods."

Cymbeline, v. 2 (1623).

"Immortality attends the former,
[Virtue and cunning] making man
a god."

Ibid., iii. 2.

From Bacon

"Let a man only consider what a difference there is between the life of men in the most civilised provinces of Europe and in the wildest and most barbarous districts of New India; he will feel it be great enough to justify the saying that 'man is a god to man.'" — *Novum Organum* (1608-20).

631

SOLYMAN'S CAMPAIGNS AGAINST PERSIA

"By this scimitar, —
That slew the Sophy, and a Persian prince

"Sometimes the winds hurl
down avalanches from the mountains, so as almost to bury the

That won three fields of Sultan
Solyman, —
I would outstare the sternest eyes.”
The Merchant of Venice, ii. 1
(1600).

plains below them ; a thing which befel Solyman in the plains of Sultania.” — *Historia Ventorum* (1622).

“So again Persia . . . hath had three memorable revolutions of great monarchies. The first in the time of Cyrus ; the second in the time of the new Artaxerxes, who raised himself in the reign of Alexander Severus, Emperor of Rome ; and now of late memory, in Ismail the Sophy, whose descendants continue in empire, and competition with the Turks, to this day.” — *Of the True Greatness of the Kingdom of Gt. Britain* (c. 1608).

Solyman, the Magnificent, undertook three invasions of Persia, in 1534–35, 1549, and 1554, and in each of them failed to accomplish his purpose. They were thus, substantially (as Shake-speare calls them), Persian victories.

The avalanche, mentioned by Bacon, took place in 1534, while the Turkish army was encamped in Sultania.

Knowledge of these campaigns was exceedingly meagre in England at the time ‘*The Merchant of Venice*’ was written. It was probably limited to foreign sources.

632

OVERFLOWING OF THE NILE

From Shake-speare

“They take the flow o’ the Nile
By certain scales i’ the pyramid ;
they knew,
By the height, the lowness, or the
mean, if dearth
Or foison follow. The higher
Nilus swells,
The more it promises ; as it ebbs,
the seedsman

From Bacon

“It is strange that, the river of Nilus, overflowing, as it does, the country of Egypt, there should be nevertheless little or no rain in the country.” — *Natural History* (1622–25).

“It is reported of credit that if you take earth from land adjoining to the river of Nile, and pre-

Upon the slime and ooze scatters
his grain,

And shortly comes to harvest."

Anthony and Cleopatra, ii. 7
(1623).

"*Charmian*. Even as the overflowing Nile presages famine.

Iras. Go to, you wild fellow, you cannot soothsay."

Anthony and Cleopatra, i. 2.

serve it in that manner that it come to be neither wet nor wasted, and weigh it daily, it will not alter weight until June 17th, which is the day when the river beginneth to rise." — *Natural History* (1622–25).

"The water of Nilus is sweeter than other waters in taste." — *Ibid*.

"It is an old tradition that those that dwell near the cataracts of Nilus are stricken deaf." — *Ibid*.

"The Nile runneth through a country of a hot climate, and flat, without shade either of woods or hills." — *Ibid*.

"It is certain that in Egypt they prepare and clarify the water of the Nile by putting it in great jars of stone, and stirring it about with a few stamped almonds; wherewith they also besmear the mouth of the vessel; and so draw it off, after it hath rested some time." — *Ibid*.

"Upon that very day when the river first riseth, great plagues in Cairo use suddenly to break up." — *Ibid*.

"It has been set down by the ancients as one of the causes of the inundation of the Nile that at that time of the year the Etesian or North winds are prevalent, which prevent the river from running to the sea, and drive it back." — *Historia Ventorum* (1622).

Here are statements respecting the annual overflow of the river Nile, eight made by Bacon and three by the author we call Shakespeare, and all taken from a book of travels writ-

ten by George Sandys and published in 1615. Indeed, Bacon followed Sandys so closely and systematically while writing his *Sylva Sylvarum*, that (as we have stated elsewhere) one can know what countries Sandys visited, and what was the order in which he visited them, from Bacon's work. This dependence, we shall now undertake to show, was true also, so far as knowledge of the Nile is concerned, of Shake-speare. We give the corresponding passages in juxtaposition :

1

Bacon. "It is strange that the river of Nilus, overflowing, as it does, the country of Egypt, there should be nevertheless little or no rain in the country."

Sandys. "The earth then burnt with the violent fervor, never refreshed with rain (which here rarely falls, and then only in the winter)."

2

Bacon. "It is reported of credit that if you take earth from land adjoining to the river of Nile, and preserve it in that manner that it come to be neither wet nor wasted, and weigh it daily, it will not alter weight until June 17th, which is the day when the river beginneth to rise."

Sandys. "Take of the earth of Egypt, adjoining to the river, and preserve it carefully, that it neither come to be wet nor wasted; weigh it daily, and you shall find it neither more nor less heavy until the 17th of June; at which day it beginneth to grow ponderous, and augmenteth with the augmentation of the river."

3

Bacon. "The water of Nilus is sweeter than other waters in taste."

Sandys. "Than the waters whereof there is none more sweet."

4

Bacon. "It is an old tradition that those that dwell near the cata-racts of Nilus are stricken deaf."

Sandys. "He spouts down from a wonderful height into the valley below, and that with such a roaring of waters that a colony, there planted by the Persians, made almost deaf with the noise, were glad to abandon their habitations."

5

Bacon. "The Nile runneth through a country of a hot climate, and flat, without shade either of woods or hills."

Sandys. "From Rosetta to Alexandria, thirty miles, all low ground, and lying in a Champion level between barren mountains."
"Neither are there any trees to speak of."

6

Bacon. "It is certain that in Egypt they prepare and clarify the water of the Nile by putting it in great jars of stone, and stirring it about with a few stamped almonds; wherewith they also besmear the mouth of the vessel; and so draw it off after it hath rested some time."

Sandys. "They put the water in large jars of stone, stirring it about with a few stamped almonds, wherewith also they besmear the mouth of the vessel; and for three or four hours do suffer it to clarify."

7

Bacon. "Upon that very day when the river first riseth, great plagues in Cairo use suddenly to break up."

Sandys. "The Plague, which here oft miserably rageth, upon the first of the flood doth instantly cease."

8

Bacon. "It has been set down by the ancients as one of the causes of the inundation of the Nile that at that time of the year the Etesian or North winds are prevalent, which prevent the river from running to the sea, and drive it back."

Sandys. "Thales attributes it unto the northern winds, which, then blowing up the river, resist the current and force the reverberated streams to retire."

9

Shake-speare. "They take the flow o' the Nile
By certain scales i' the pyramid."

Sandys. "By the pillar, standing in a vault within the Castle, entred by the Nile, they measure his increase."

10

Shake-speare.

"They know

By the height, the lowness, or the mean, if dearth
Or foison follow. The higher Nilus swells,
The more it promises."

Sandys. "Answerable to the increase of the river, is the plenty or
scarcity of the year succeeding."

11

Shake-speare.

"As it ebbs, the seedsman

Upon the slime and ooze scatters his grain,
And shortly comes to harvest."

Sandys. "Retiring a month after within his proper bounds, it giveth
way unto husbandry (the earth untilld) by throwing the
grain on the mud, and rice into the water."

Sandys' book of travels was published in London in 1615; that is, as years were then reckoned, between March 25, 1615, and March 25, 1616.¹ William Shakespeare, the reputed poet, died at Stratford, April 23, 1616. His will was drawn by a scrivener in January preceding, at which time he was unable to recall the name of a grandchild, eleven years of age. His death was occasioned, according to the best evidence that we possess, by a drunken debauch.²

633

MARRIAGE OF RICHMOND AND ELIZABETH

*From Shake-speare**From Bacon*

"O! now let Richmond and
Elizabeth,
The true succeders of each royal
house,
By God's fair ordinance conjoin
together!

"At last upon the eighteenth
of January was solemnised the
so long expected and so much de-
sired marriage between the king
and Lady Elizabeth; which day
of marriage was celebrated with

¹ Contemporary accounts of the inundation are found in Leo's History of Africa (translated by Pory, 1600) and Pliny's Natural History (translated by Holland, 1601). The dramatist, however, is at variance in some important particulars with these authors, but with Bacon and Sandys in exact agreement throughout.

² See our 'Bacon vs. Shakspeare,' 8th ed.

And let their heirs (God, if thy greater triumph and demonstra-
will be so) tions (especially on the people's
Enrich the time to come with part) of joy and gladness, than the
smooth-fac'd peace, days either of his entry or coro-
With smiling plenty, and fair nation." — *History of Henry VII.*
prosperous days." (1622).
King Richard III., v. 4 (1597).

634

FREQUENT CAPTURE OF THEBES

*From Shake-spere**From Bacon*

"It was play'd "Storks ought to be very long-
When I from Thebes came last a lived, if the old story is true that
conqueror." they never went to Thebes because
A Midsummer-Night's Dream, v. that city was so often captured."
1 (1600). — *Historia Vitæ et Mortis* (1623).

635

FISH COLD-BLOODED

"His fins like arms! Warm! o' "Fish are said to be cold-
my troth! I do now let loose my blooded." — *Ibid.*
opinion, hold it no longer. This
is no fish." — *The Tempest*, ii. 2
(1623).

636

BACON'S NEWLY DISCOVERED PORTFOLIO

"Revealing day through every "Revealing day through every
cranny spies." cranny peeps." — *Cover of MS.*
Lucrece (1594). *Volume of Bacon* (c. 1598).

A volume of manuscripts, on the cover of which had been reproduced a line from Shake-spere's 'Lucrece' (as quoted above), was discovered in an old library in London in 1867. It contained certain writings of Francis Bacon, the existence of which had not previously been known. It also contained on the same cover the names of Bacon and Shake-spere, written together over and over again, and what, if possible, is still more significant, the titles of two of the Shake-spere plays, 'Richard II.' and 'Richard III.' In the

space immediately above these latter titles the name of Shakespeare made its first appearance in this Bacon portfolio. For a full description of this interesting volume, including a *facsimile* of the cover, see our 'Bacon *vs.* Shakspeare,' 8th ed.

637

OIL IN WHALES

*From Shake-speare**From Bacon*

"This whale, with so many tons of oil in his belly." "An immense quantity of oil is extracted from whales." — *Merry Wives of Windsor*, ii. 1 (1623). *Natural History* (1622-25).

The first edition of 'The Merry Wives of Windsor' (1602) did not contain the above reference to a whale; nor did the second edition (1619). The reference made its first appearance in the folio of 1623, at which time Bacon was composing his 'Natural History.'

638

BEAUTY OF NARCISSUS

"Hadst thou Narcissus in thy face, to me "Narcissus is said to have been a young man of wonderful beauty." — *Wisdom of the Ancients* (1609). Thou wouldst appear most ugly." — *Anthony and Cleopatra*, ii. 5 (1623).

639

CÆSAR DESIRING TITLE OF KING

"What means this shouting? I do fear the people "Cæsar did extremely affect the name of king; and some were set Choose Cæsar for their king." on, as he passed by, in popular acclamation to salute him king." — *Julius Cæsar*, i. 2 (1623). — *The Advancement of Learning* (1603-5).

640

MAN IN THE MOON

"This man, with lanthorn, dog, and bush of thorn, "Respecting the face in the moon's orb, this consideration is Presenteth Moonshine. wisely proposed, that it is not probable that in the dispersion of matter

This lantern is the moon; I, the man in the moon."

A Midsummer-Night's Dream, v. 1 (1600).

"The man i' the moon's too slow."

The Tempest, ii. 1 (1623).

It may surprise our readers to find this myth given a place in Bacon's system of philosophy.

641

MEDEA

From Shake-speare

From Bacon

"In such a night

Medea gathered the enchanted herbs

That did renew old Æson."

The Merchant of Venice, v. 1 (1600).

"In the fable of the restoration of Pelias to youth, Medea, when she pretended to set to work, proposed to accomplish it by cutting the body of the old man to pieces, and boiling it up in a cauldron with certain drugs." — *History of Life and Death* (1623).

These passages have reference to the same myth.

642

MEDICAL INFUSIONS

"T is known I ever

Have studied physick, through which secret art

By turning o'er authorities, I have (Together with my practice) made familiar

To me and to my aid the blest infusions

That dwell in vegetives, in metals, stones."

Pericles, iii. 2 (1609).

"I fully believe that if something could be infused in very small portions into the whole substance of blood, over which the action of the spirit and heat should have little or no power, it would be very effectual in prolonging life." — *Ibid.*

Bacon laid special stress on the medicinal virtues of infusions, and he virtually classified them, for practical use, as Shake-speare did, into the vegetative, the metallic, and the mineral, thus:

THE VEGETATIVE. "In my opinion, the safer and more effectual means would be the use of woods in infusions and decoctions. Those suited to the purpose are sandal, oak, and vine. Also, the dry and woody stalks of rosemary and the ivy. Let them be taken in broths, or in new wine or beer before the latter is settled. If in broths, let them be infused a long time before they are boiled."

THE METALLIC. "Gold only, for all metals except gold have some pernicious quality in their volatile part, neither can they be beaten out so finely as gold-leaf. Wine in which gold has been dissolved I think good once in a meal."

THE MINERAL. "Of crystals two are chiefly regarded as cordials, the emerald and the jacinth, which are given in the same forms as pearls — either in a fine powder or in a kind of paste or solution made by the juice of very sour and fresh lemons."

It is difficult to resist the conclusion that the man who drew the character of Cerimon in 'Pericles' had made a study of medicine (as indeed Cerimon confesses he had), and particularly of the effect of drugs on the human constitution, as Bacon had.

643

DISEMBOWELLING, THE PUNISHMENT FOR HIGH TREASON

From Shake-speare

From Bacon

"Like a traitor to the name
of God,
[Thou] didst break that vow, and
with thy treacherous blade
Unripp'dst the bowels of thy sov-
ereign's son."

King Richard III., i. 4 (1597).

"I remember to have seen the
heart of a man who had his bowels
torn out (the punishment with us
of high treason) which, on being
cast according to custom into the
fire, leaped up." — *Ibid.*

In the passage from the play, Clarence is accused of having disembowelled Prince Edward with his own dagger.

644

MOON AND SATURN

"Chanting faint praises to the cold,
fruitless moon."

A Midsummer-Night's Dream, i.
1 (1600).

"Other planets again are set
down as cold; the moon for in-
stance, and, above all, Saturn." —
Novum Organum (1620).

"Flying between the cold moon
and the earth,
Cupid, all arm'd."

A Midsummer-Night's Dream, ii. 1.

"The sweet view on 't
Might well have warm'd old
Saturn."

Cymbeline, ii. 5 (1623).

645

DIMENSIONS OF AN ATOM

From Shake-speare

"It is as easy to count atomies
as to resolve the propositions of a
lover."—*As You Like It*, iii. 2
(1623).

From Bacon

"An atom, as Democritus him-
self said, no one ever saw or can
see."—*Cogitationes de Natura
Rerum* (c. 1603-4).

Bacon was a great admirer of Democritus, considering him to have been superior both to Plato and to Aristotle. At one time he strongly leaned toward the doctrine of atomies or atoms which Democritus was the first to proclaim, and in his own writings he laid special stress on the latter's habit of imparting instruction by the use of allegory, parable, metaphor, and other devices of the imagination. The author of the Plays, as already pointed out, was also familiar with the atomic theory of Democritus.

646

CENTRAL FIRE IN THE EARTH

"Doubt that in earth is fire."

Hamlet, ii. 2 (1603).

"With regard to the earth, when we have penetrated into the interior, and got through the crust and composition which is found on the surface and next to it, there seems a perpetuity there also, like that supposed to exist in the heavens. . . . Certainly most of the earthquakes and eruptions of water or fire do not rise from any great depth, but close at hand, seeing that they occupy a small part of the surface."

When the author of 'Hamlet' made his first draft of that tragedy in 1586, he evidently agreed with the opinion, then and still prevailing, that the interior of the earth is a mass of molten matter, and the earth itself, consequently, subject to changes throughout its entire body. This was the view of Aristotle, who held that the heavens, on the contrary, were incorruptible and unchangeable. The play was first printed in 1603, substantially in the form in which it had been written seventeen years earlier. In 1604, however, the second edition appeared with the line, quoted above, omitted. The theory was repudiated by Bacon, it will be seen, in the same year. See 'Francis Bacon Our Shake-speare,' p. 15, *et seq.*

647

CHAOS

From Shake-speare

"Mis-shapen chaos."

Romeo and Juliet, i. 1 (1597).*From Bacon*

"Chaos is without form." —

De Principiis atque Originibus
(posthumous).

648

PARENTAGE OF CUPID

"Tell me, heavenly bow,

If Venus, or her son, as thou dost
know,Do now attend the Queen? Since
they did plotThe means that dusky Dis my
daughter got,Her and her blind boy's scandal'd
company

I have forsworn."

The Tempest, iv. 1 (1623).

"Cupid, the son of Venus." —

Ibid.

649

PREDOMINANCY OF THE PLANETS

"You must needs be born under
Mars,

When he was predominant."

All's Well, i. 1 (1623)."What an idle invention is
that, that each of the planets
reigns in turn." — *De Augmentis*

(1622).

"It is a bawdy planet that will
strike

Where it is predominant."

Winter's Tale, i. 2 (1623).

650

THE EARTH, A DEAD BODY

From Shake-speare

"She's dead as earth."

King Lear, v. 3 (1608).

From Bacon

"The earth, from its entire and unrefracted cold, and the extreme contraction of matter, is most cold, dark, dense, and completely immovable." — *De Principiis et Originibus* (posthumous).

King Lear's reference to the earth as "dead" was probably suggested by the search made in ancient times for the first principle of matter. Of the four (supposed) original elements, earth, water, air, and fire, three of them, each in turn, were selected and advocated as the primal, active cause: water by Thales, air by Anaximenes, and fire by Heraclitus. "I have found no one," says Bacon, "who would affirm that principle to be earth; for the quiet, torpid, inactive nature of the earth which submits patiently to the heaven, fire, and other things, prevented such a conception from entering into any one's mind." The earth, as distinguished from the other elements, was thus dead matter.

651

MONSTERS

"This is a devil, and no monster."

The Tempest, ii. 2 (1623).

"Nature is either free, and allowed to go her own way and develop herself in her ordinary course; or she is forced and driven out of her course by the perversities and insubordination of wayward and rebellious matter, and by the violence of impediments, as in monsters." — *Descriptio Globi Intellectualis* (c. 1612).

Trinculo makes the same distinction as Bacon does, between creatures developed in accordance with regular types and those that deviate from regular types. Technically, the latter are monsters.

652

DARKNESS AT CÆSAR'S DEATH

From Shake-speare

'In the most high and palmy state
of Rome,
A little ere the mightiest Julius
fell,
The graves stood tenantless, and
the sheeted dead
Did squeak and gibber in the Ro-
man streets,
As stars with trains of fire and
dews of blood,
Disasters in the sun; and the
moist star,
Upon whose influence Neptune's
empire stands,
Was sick almost to doomsday with
eclipse.'

Hamlet, i. 1 (1604).*From Bacon*

"Such phenomena [of the sun's
temporary diminution of light]
happened in the year 790, in the
times of Justinian for half a year,
and after the death of Julius Cæsar
for several days. Respecting the
Julian darkness there remains that
notable testimony of Virgil :
'Then did the sun in pity dim his
light,
And drew a dusk veil o'er his
visage bright,
And shook the impious times with
dread of endless night.'"

Descriptio Globi Intellectualis
(c. 1612).

653

ASSASSINATION OF JULIUS CÆSAR

At the celebration of the Queen's birthday in 1592 (17th November), Bacon made a speech on Fortitude, as part of a device prepared by the Earl of Essex. In this speech he cited the case of Julius Cæsar as one that illustrates the trait of character with which he was dealing. It will therefore be interesting to compare his statements as then made with those made by the dramatist a short time afterward in the play of 'Julius Cæsar.'

1

"The worthiest man that ever lived." — BACON.

"The noblest man
That ever lived."

SHAKE-SPEARE.

2

"They came about him unarmed, and as a stag at bay." — BACON.

Antony. Here wast thou bay'd, brave hart;

How like a deer, stricken by many princes,
Dost thou here lie."

SHAKE-SPEARE.

3

"The first wound was given him on the neck by Casca, that stood behind his chair." — BACON.

"Damned Casca, like a cur behind,
Struck Cæsar on the neck."

SHAKE-SPEARE.

4

"He turned about and caught hold of Casca's arm." — BACON.

"Cæsar catches hold of his [Casca's] arm."

SHAKE-SPEARE.

5

"At last Marcus Brutus gave him a wound." — BACON.

"He is then stabbed by several other conspirators, and last by Marcus Brutus."

SHAKE-SPEARE.

6

"And thou, my son." — BACON.

"Were you, Antony, the son of Cæsar,
You should be satisfied."

SHAKE-SPEARE.

No hint of this is in Plutarch.

7

"This word [and thou, my son] turned itself afterwards into the likeness of an ill spirit." — BACON.

"O Julius Cæsar ! thou art mighty yet ;
Thy spirit walks abroad."

SHAKE-SPEARE.

8

"Spirit that appeared to him in his tent." — BACON.

[*Within the tent of Brutus.*

[*Enter the Ghost of Cæsar.*

"*Brutus.* Speak to me, what thou art.

Ghost. Thy evil spirit, Brutus."

SHAKE-SPEARE.

9

"This word wounded, this word enchanted him [Brutus], this word made him ever despair of a final good success of the war." — BACON.

"*Brutus.* The ghost of Cæsar hath appeared to me.

I know my hour is come."

SHAKE-SPEARE.

10

"Let us turn our consideration, and behold justice, the sacred virtue." — BACON.

"Did not great Julius bleed for justice's sake?"

SHAKE-SPEARE.

11

"I do wonder at the Stoics . . . that they should so urge and advise men to the meditation of death. . . . More manfully thought the voluptuous sect [Epicureans] that counted it as one of the ordinary works of nature." — BACON.

"*Cassius.* You know that I held Epicurus strong,
And his opinion; now I change my mind.

Brutus. But I do find it cowardly and vile,
For fear of what might fall, so to prevent [anticipate]
The time of life."

SHAKE-SPEARE.

12

"Nothing grievous, but to yield to grief." — BACON.

"O, Cassius, I am sick of many griefs."

SHAKE-SPEARE.

13

"Pain hath taught him a new philosophy." — BACON.

"Of your Philosophy you make no use."

SHAKE-SPEARE.

654

REVOLUTION OF THE SUN

From Shake-speare

"Doubt that the sun doth move."

Hamlet, ii. 2 (1604).

From Bacon

"The introduction of so much immobility into nature, by representing the sun and stars as immovable, especially being of all bodies the highest and most radiant, and making the moon re-

volve about the earth in an epicycle, and some other assumptions of his [Copernicus], are the speculations of one who cares not what fictions he introduces into nature, provided his calculations come out aright." — *Descriptio Globi Intellectualis* (c. 1612).

For a full exposition under this head, see p. 16.

655

FINAL CONFLAGRATION OF THE WORLD

From Shake-speare

"Let the vile world end,
And the premised flames of the
last day
Knit earth and heaven together."
2 King Henry VI., v. 2 (1623).

From Bacon

"Aristotle ought not therefore to have feared the conflagration of Heraclitus for his world, although he had determined the stars to be true fires." — *Ibid.*

656

LIFE AND ITS DUTIES

"To-day shalt thou behold a subject die
For truth, for duty, and for loyalty."
King Richard III., iii. 3 (1597).

"I am of opinion that the duties of life are preferable to life itself." — *Historia Vitæ et Mortis* (1623).

657

WOOD TURNING TO STONE

"Like the spring that turneth wood to stone."
Hamlet, iv. 7 (1604).

"There are some springs of water wherein, if you put wood, it will turn into the nature of stone." — *Physiological Remains* (date uncertain).

658

GRAFTING OLD TREES

"We have some old crab-trees here at home, that will not Be grafted to your relish."
Coriolanus, ii. 1 (1623).

"Experiment to be tried — grafting upon boughs of old trees." — *Ibid.*

SOUTH SEA OF DISCOVERY

From Shake-speare

"One inch of delay more is a South-sea of discovery."

As You Like It, iii. 2 (1623).

From Bacon

"We sailed from Peru for China and Japan by the South Sea. . . . Finding ourselves [after six months] in the midst of the greatest wilderness of waters in the world, without victual, we gave ourselves for lost men, and prepared for death; . . . knowing how that part of the South Sea was utterly unknown, and might have islands or continents that hitherto were not come to light."—*New Atlantis* (1624).

Rosalind, impatient to be informed of something, says that an inch of further delay would be more to her than a voyage of discovery on the South Sea, just such a voyage as Bacon's imagination was then projecting in quest of his New Atlantis.

ARCHERY

"*Shallow*. Is old Double of your town living yet?

Silence. Dead, sir.

Shallow. Jesu! Jesu! — he drew a good bow; and dead! — a' shot a fine shoot; John a Gaunt loved him well, and betted much money on his head. Dead! — a' would have clapped i' the clout at twelve score; and carried you a forehand shaft a fourteen, and fourteen and a half." — *2 King Henry IV.*, iii. 2 (1600).

"When he was come within a flight-shot of our ship, signs were made to us." — *Ibid*.

A "flight-shot" was a term used in archery, meaning the distance covered by an arrow when the archer was seeking

to shoot farthest. Shake-speare gave the distance which Double could shoot under such circumstances as 14 or 14½ score; that is, 280 or 290 yards.

661

MEAN PERSONS

From Shake-speare

"We live not to be grip'd by
meaner persons."

King Henry VIII., ii. 2 (1623).

From Bacon

"We, being some ten of us (the
rest were of the meaner sort, or
else gone abroad) sat down with
him." — *New Atlantis* (1624).

"I was not ignoble of descent,
And meaner than myself have had
like fortune."

King Henry VI., iv. 1 (1623).

"The contract you pretend with
that base wretch,
(One bred of alms, and foster'd
with cold dishes,

With scraps o' the court), it is no
contract, none;

Though it be allow'd in meaner
parties."

Cymbeline, ii. 3 (1623).

Both authors continually style all persons, not of noble rank, as mean, rude, vulgar. The fair inference is that both (if there were two) belonged to the nobility.

662

THE THEATRE AND THE WORLD

"This wide and universal theatre
Presents more woeful pageants
than the scene
Wherein we play."

As You Like It, ii. 7 (1623).

"Dramatic poetry, which has the
theatre for the world." — *De Aug-
mentis* (1622).

Mr. Spedding calls attention to what he considers "a curious fact that these remarks [made by Bacon in the *De Augmentis*] on the character of the modern drama were

probably written, and were certainly first published, in the same year which saw the first collection of Shakespeare's plays."

Bacon made three grand divisions of knowledge: knowledge of God, knowledge of nature, and knowledge of man. For the first, we must go, as he said, to the inspired Scriptures; for the second, to the mind of man, which is its mirror; for the third, to dramatic poetry. The three constitute what he called The Intellectual Globe.

663

SEA-WATER GREEN

From Shake-speare

From Bacon

Armado. I am in love, too. Who
was Sampson's love, my dear
Moth?

"The herald and children are
clothed with mantles of sea-water
green satin." — *New Atlantis*
(1624).

Moth. A woman, master.

Armado. Of what complexion?

Moth. Of the sea-water green, sir.

Armado. Is that one of the four
complexions?

Moth. As I have read, sir; and
the best of them, too.

Armado. Green, indeed, is the
color of lovers."

Love's Labor's Lost, i. 2 (1598).

The natural color of a person was thought in mediæval times to indicate temperament or character. In the classification of colors with this in view, green, or, as the author of 'Love's Labor's Lost' says, sea-green, was considered the best, being the color of love.

It was on this account, perhaps, that Bacon arrayed the chief attendants at the Feast of the Family in his *New Atlantis* in sea-green. The occasion was one when reverence and affection became supreme, the King addressing the father officially on the happy occasion as "my beloved friend." Every man

in Bacon's commonwealth, who lived to see thirty lineal descendants of his, all alive at one time and all over three years of age, was entitled to the honors of this Feast, given to him at public expense.

664

BROTHERS

*From Shake-speare**From Bacon*

"*Marina*. Thou holdst a place for
 which the pained'st fiend
 Of hell would not in reputation
 change ;
 Thou art the damned door-keeper
 to every
 Coystrel that comes inquiring for
 his Tib ;
 To the choleric fisting of every
 rogue
 Thy ear is liable ; thy food is such
 As hath been belch'd on by in-
 fected lungs.

"I remember to have read,
 in one of your European books, of
 an holy hermit amongst you that
 desired to see the Spirit of Fornica-
 tion ; and there appeared to him
 a little foul, ugly Aethiop. But
 if he had desired to see the Spirit
 of Chastity of Bensalem, it would
 have appeared to him in the like-
 ness of a fair, beautiful Cherubin.
 For there is nothing amongst
 mortal men more fair and admi-
 rable than the chaste minds of
 this people.

Boult. What would you have
 me do ? Go to the wars, would
 you ? where a man may serve
 seven years for the loss of a leg,
 and have not money enough in
 the end to buy him a wooden one ?

Know, therefore, that with them
 there are no stews, no dissolute
 houses, no courtesans, nor any-
 thing of that kind. Nay, they
 wonder (with detestation) at you
 in Europe, which permit such
 things." — *New Atlantis* (1624).

Marina. Do anything but this
 thou doest. Empty
 Old receptacles, or common sewers,
 of filth ;
 Serve by indenture to the common
 hangman ;
 Any of these ways are yet better
 than this."

Pericles, iv. 6 (1609).

665

KING JAMES I., THE SOLOMON OF HIS AGE

"Peace, plenty, love, truth, terror,
 That were the servants to this
 chosen infant,

"We have some parts of his
 works which with you are lost ;
 namely, that Natural History

Shall then be his, and like a vine
grow to him ;
Wherever the bright sun of heaven
shall shine,
His honor and the greatness of his
name
Shall be, and make new nations ;
he shall flourish,
And, like a mountain cedar, reach
his branches
To all the plains about him."

King Henry VIII., v. 4 (1623).

which he wrote, of all plants, from
the cedar of Libanus to the moss
that groweth out of the wall, and
of all things that have life and mo-
tion. This maketh me think that
our king, finding himself to sym-
bolize in many things with that
king of the Hebrews (which lived
many years before him) honored
him with the title of this founda-
tion."

James I., who prided himself on his learning, was called
by his flatterers the Solomon of his age. Bacon and Shake-
speare both refer to him in connection with the cedar of
Lebanon, because of the prominence given to that tree in the
Hebrew king's work on Natural History.

666

SPELLING AND READING

From Shake-speare

"Thy love did read by rote, and
could not spell." — *Romeo and
Juliet*, ii. 3 (1597).

From Bacon

"Such as rather laboreth to
spell and so by degrees to read in
the volume of God's creatures." —
Of the Interpretation of Nature
(c. 1603).

667

PEACE, A LETHARGY

"Peace is a very apoplexy,
lethargy ; mulled, deaf, sleepy, in-
sensible." — *Coriolanus*, xiv. 5
(1623).

"No body can be healthful with-
out exercise ; and certainly to a
kingdom or estate a just and honor-
able war is the true exercise." —
De Augmentis (1622).

668

KNOWLEDGE REQUIRED TO ASK QUESTIONS

"Fool. An' thou hadst been i'
the stocks for that question, thou
hadst well deserved it.
Kent. Why, fool ?

"It asks some knowledge to de-
mand a question not impertinent."
— *On the Interpretation of Nature*
(c. 1603).

Fool. We'll set thee to a school
to an ant."

King Lear, ii. 4 (1608).

Bacon uses the word "impertinent" in its primitive Latin sense, *not pertinent*. This explains why it is proposed in the play to send a foolish questioner to school.

669

THE WHITE IN ARCHERY

From Shake-speare

"You hit the white."

The Taming of the Shrew, v. 2
(1623).

From Bacon

"Except the white be placed,
men cannot level." — *On the Interpretation of Nature* (c. 1803).

670

CENTAURS

"Down from the waist they are
Centaur's,

Though women all above."

King Lear, iv. 6 (1608).

"The strange fiction of the poets,
of the transformation of Scylla,
seemeth to be a lively emblem of
this philosophy and knowledge; a
fair woman upwards in the parts
of show, but when you come to
the parts of use and generation,
barking monsters." — *Ibid.*

671

CIVET

"Give me an ounce of civet, to
sweeten my imagination." — *King
Lear*, iv. 6 (1608).

"So many grains of civet will
give a perfume to a whole chamber
of air." — *Ibid.*

Bacon's complete sentence, of which the above is a part, is
as follows:

"Some few grains of saffron will give a tincture to a ton of water; but
so many grains of civet will give a perfume to a whole chamber of air."

Shake-speare, as we have already shown, takes note of this
property of saffron, as well as of civet, thus:

"Your son was misled with a snipt-taffeta fellow there, whose villanous saffron would have made all the unbaked and doughy youth of a nation in his color." — *All's Well*, iv. 5 (1623).

672

MANUFACTURE OF GOLD

From Shake-speare

"You are an alchymist ; make gold
of that.

Out, rascal dogs ! "

Timon of Athens, v. 1 (1623).

From Bacon

"We knew a Dutchman that had wrought himself into the belief of a great person by undertaking that he could make gold, whose discourse was, that gold might be made, but that the alchymists overfired the work." — *Sylva Sylvarum* (1622-25).

673

CAUSE OF THUNDER

"What is the cause of thunder ? "

King Lear, iii. 4 (1608).

"Some of the Grecians which first gave the reason of thunder were condemned of impiety." — *Filum Labyrinthi* (c. 1608).

674

SECRETS OF NATURE

"The secrets of nature
Have not more gift in taciturnity."

Troilus and Cressida, iv. 2
(1609).

"The secrets of nature are the secrets of God." — *Ibid.*

"God hath set the world in man's heart, yet man cannot find out the work which God worketh from the beginning to the end." — *Of the Interpretation of Nature* (c. 1603).

675

WISDOM OF SOLOMON

"Solomon had a very good wit."

Love's Labor's Lost, i. 2 (1598).

"Profound Solomon."

Ibid., iv. 3.

"Solomon, in his grant of wisdom from God, had contained as a branch thereof, that knowledge whereby he wrote a natural history of all verdor, from the cedar to the moss." — *Filum Labyrinthi* (c. 1608).

"In the person of Solomon, the king, we see the gift or endowment of Wisdom and Learning." — *Advancement of Learning* (1603-5).

Wit, as used in the play, means intellect or mental capacity.

676

LUNACY

From Shake-speare

"*Emilia*. O, my lord! yonder's
foul murder done.

Othello. What! now?

Emilia. But now, my lord.

Othello. It is the very error of the
moon;

She comes more nearer earth than
she was wont,

And makes men mad."

Othello, v. 2 (1622).

From Bacon

"As for the exciting of the motion of the spirits, you must note that the growth of hedges, herbs, hair, &c. is caused by the moon, by exciting of the spirits, as well as by increase of the moisture. But for spirits in particular, the great instance is in lunacies." — *Natural History* (1622-25).

677

PROMETHEUS, DISCOVERER OF FIRE

"But once put out thy light,
Thou cunning'st pattern of excel-
ling nature,

I know not where is that Prome-
thean heat

That can thy light relume."

Ibid.

"You would not say that Prometheus was led by speculation to the discovery of fire, or that when he first struck the flint he expected the spark; but rather that he lighted on it by accident, and (as they say) stole it from Jupiter." — *Advancement of Learning* (1603-5).

678

A SONNET

"I once writ a sonnet in his
praise." — *King Henry V.*, iii. 7
(1600).

"At which time I had (though I profess not to be a poet) prepared a sonnet directly tending and alluding to draw on her Majesty's reconciliation to my Lord." — *The Essex Apology* (1603).

679

BURNING ÆTNA

"Now let hot Ætna cool in Si-
cily."

Titus Andronicus, iii. 1 (1600).

"Great quantity of sulphur, and sometimes naturally burning, after the manner of Ætna." — *De Calore et Frigore* (date unknown).

680

HEAT FROM BURNING-GLASSES

From Shake-speare

"The appetite of her eye did
seem to scorch me up like a burn-
ing-glass." — *The Merry Wives of*
Windsor, i. 3 (1602).

From Bacon

"The uniting or collection of
the sun-beams multiplieth heat, as
in burning glasses." — *De Calore*
et Frigore (date unknown).

681

SUN, FOUNTAIN OF LIGHT

"*Alcibiades*. How came the noble
Timon to this change?

Timon. As the moon does, by
wanting light to give.
But then, renew I could not, like
the moon;

There were no suns to borrow of."
Timon of Athens, iv. 3 (1623).

"And thirty dozen moons, with
borrow'd sheen,
About the world have times twelve
thirties been."

Hamlet, iii. 2 (1604).

"The sun is a fountain of light
as well as heat. The other celest-
tial bodies manifest in light, and
yet *non constat* whether all bor-
rowed as in the moon." — *Ibid*.

682

DEW

"When the sun sets, the air doth
drizzle dew."

Romeo and Juliet, iii. 5 (1597).

"The sun-beams raise vapors
out of the earth, and when they
withdraw they fall back in dews."
— *Ibid*.

683

CIRCE'S DRUGS

"I think you all have drunk of
Circe's cup."

The Comedy of Errors, v. 1 (1623).

"Such is the weakness and
credulity of men that they will
often prefer a mountebank or
witch before a learned physician.
And therefore the poets were clear-
sighted in discerning this extreme
folly when they made *Æsculapius*
and *Circe* brother and sister ; . . .

for in all times, in the opinion of the multitude, witches and old women and impostors have had a competition with physicians."—*Advancement of Learning* (1603-5).

Circe was fabled to possess two special powers; namely, to transform men into beasts, and by means of drugs to produce mental stupefaction without impairing the bodily faculties. Our parallelism No. 581 exhibits the first; the second is presented above.

684

CHINESE GOLD

From Shake-speare

"Here comes the little villain.
How now, my metal of India?"—
Twelfth Night, ii. 5 (1623).

From Bacon

"A counterfeit angel [piece of money] is made more like a true angel than if it were an angel coined of Chinese gold."—*Of the Interpretation of Nature* (c. 1603).

It is conceded that by the phrase "metal of India," Shake-speare meant gold, it being similar to the more common one, "Pearl of India." But in this sense it seems to be so incongruous with the context (where the same person is called the "little villain") that some of the commentators have pronounced it a printer's blunder, and suggested the alternative reading, "nettle of India." But Bacon's prose easily sets us right. The people of the East made a kind of gold (out of lead, Purchas says) which Bacon stigmatizes as counterfeit. This is the kind to which Sir Toby compares the little villain in the play.

Purchas' book went to press in 1625; it could not therefore have been the source of either Shake-speare or Bacon's information on this subject. But it was based on manuscripts which had been in existence for many years, and to which, as proved by other references, Bacon had had access.

685

CYCLOPS

From Shake-speare

"We are but shrubs, no cedars we;
No big-bon'd men, fram'd of the
Cyclop's size."

Titus Andronicus, iv. 3 (1600).

From Bacon

"The story is, that the Cyclops (giants) were at first on account of their fierceness and brutality driven into Tartarus, and condemned to perpetual imprisonment; but afterwards he [Jupiter] was persuaded by the Earth (their mother) that it would be for his interest to release them and employ them to make thunderbolts for him; which he accordingly did; and they with officious industry labored assiduously with a terrible din in forging thunderbolts and other instruments of terror."—*Wisdom of the Ancients* (1609).

686

DIVORCE OF HENRY VIII

"Did you not of late days hear
A buzzing of a separation
Between the king and Katharine?"

King Henry VIII., ii. 1 (1623).

"The divorce of King Henry the Eighth from the Lady Katharine did so much busy the world."—

History of Henry VII. (1621).

687

LOVE CANNOT BE HID

"A murderous guilt shows not
itself more soon

Than love that would seem hid.
Love's night is noon."

Twelfth Night, iii. 1 (1623).

"Love cannot be hid."—*Pro-mus* (1594-96).

688

WARS WITH THE ROSES

"I pluck this white rose with
Plantagenet."

1 King Henry VI., ii. 4 (1623).

"The title of the White Rose or house of York."—*History of Henry VII.* (1621).

689

RICHARD III. AS A MURDERER

MURDERED HIS SOVEREIGN, HENRY VI

From Shake-speare

"Gloucester. I'll hear no more, —
die, prophet, in thy speech."
[Stabs him.

From Bacon

"No man thinking any ignominy or contumely unworthy of him that had been the executioner of King Henry the Sixth with his own hand."

MURDERED HIS BROTHER, CLARENCE

"(Enter two murderers.)

Gloucester. But soft, here come
my executioners.

How now, my hardy, stout, resolved mates!

Are you now going to dispatch
this thing?

I Murderer. We are, my lord; and
come to have the warrant,
That we may be admitted where
he is.

Gloucester. Well thought upon; I
have it here about me.

[Gives the warrant.

Clarence. Not to relent is beastly,
savage, devilish.

Which of you, if you were a
prince's son,

Being pent from liberty, as I am
now,

If two such murderers as yourselves
came to you,

Would not entreat for life?

My friend, I spy some pity in thy
looks;

O! if thine eye be not a flatterer,
Come thou on my side, and entreat
for me,

As you would beg, were you in
my distress.

"The contriver of the death of
the Duke of Clarence, his brother."

A begging prince what beggar pities
not.

2 *Murderer*. Look behind you, my
lord.

1 *Murderer*. Take that, and that
[*Stabs him*]; if all this will
not do,

I'll drown you in the malmsey-
butt within.

[*Exit, with the body.*"]

MURDERED HIS TWO NEPHEWS

"(*Re-enter Page, with Tyrrel.*) "The murderer of his two
Gloucester, now King Richard. Is nephews."
thy name Tyrrel?

Tyrrel. James Tyrrel, and your
most obedient subject.

King Richard. Art thou, indeed?

Tyrrel. Prove me, my gracious
lord.

King Richard. Dar'st thou resolve
to kill a friend of mine?

Tyrrel. Please you; but I had
rather kill two enemies.

King Richard. Why, then thou
hast it: two deep enemies,

Foes to my rest, and my sweet
sleep's disturbers,

Are they that I would have thee
deal upon.

Tyrrel, I mean those bastards in
the Tower.

Tyrrel. Let me have open means
to come to them,

And soon I'll rid you from the
fear of them.

King Richard. Thou sing'st sweet
music. Hark, come hither,
Tyrrel;

Go, by this token. Rise and lend
thine ear.

[*Whispers.*]

There is no more but so : — say, it is
done,

And I will love thee, and prefer
thee for it.

Tyrrel. I will dispatch it straight.

· · · · ·
(*Enter King Richard.*)

Tyrrel. All health, my sovereign
lord.

King Richard. Kind *Tyrrel*, am
I happy in thy news?

Tyrrel. If to have done the thing
you gave in charge

Beget your happiness, be happy
then,

For it is done.

King Richard. But didst thou
see them dead ?

Tyrrel. I did, my lord."

PROBABLY MURDERED HIS WIFE ANNE

"*King Richard.* Come hither,
Catesby ; rumor it abroad,
That Anne, my wife, is very
grievous sick ;
I will take order for her keeping
close.

"And vehemently suspected to
have been the impoisoner of his
wife." — *History of Henry VII.*
(1621).

· · · · ·
Queen Elizabeth [*to K. Richard*].
Tell her, thou mad'st away her
uncle Clarence,
Her uncle Rivers ; ay, and for her
sake,
Mad'st quick conveyance with her
good aunt Anne.

· · · · ·
(*The Ghost of Queen Anne rises.*)
Ghost [*to K. Richard*]. Richard,
thy wife, that wretched Anne,
thy wife,
That never slept a quiet hour with
thee,

Now fills thy sleep with perturbations.

Tomorrow in the battle think on me,

And fall thy edgeless sword."

King Richard III. (1597).

Notwithstanding the great diversity of opinion that has prevailed from the first regarding the character and career of Richard III., Bacon and Shake-speare were in full agreement on the subject. Both declared that Richard killed Henry with his own hand; that he contrived the death of his brother Clarence; that he was responsible for the murder of the princes in the Tower; and both had doubts as to the fate of Queen Anne.

690

EARLY DATE OF GLOUCESTER'S CONSPIRACY

From Shake-speare

"*Gloucester.* What news abroad?

Hastings. No news so bad abroad as this at home.

The king is sickly, weak, and melancholy,

And his physicians fear him mightily.

Gloucester. Now, by Saint Paul, that news is bad indeed.

O! he hath kept an evil diet long, And over much consum'd his royal person.

'Tis very grievous to be thought upon.

What, is he in his bed?

Hastings. He is.

Gloucester. Go you before, and I will follow you.

[*Exit Hastings.*

He cannot live, I hope; and must not die,

Till George be pack'd with post-horse up to heaven.

From Bacon

"It was noted by men of great understanding that even in the time of King Edward his brother, he [Gloucester] was not without secret trains and mines to turn envy and hatred upon his brother's government; as having an expectation and a kind of divination that the king, by reason of his many disorders, could not be of long life, but was like to leave his sons of tender years; and then he knew well how easy a step it was from the place of a Protector and first Prince of the blood to the Crown." — *History of Henry VII.* (1621).

I'll in, to urge his hatred more to
 Clarence,
 With lies well steel'd with weighty
 arguments,
 And if I fail not in my deep intent,
 Clarence hath not another day to
 live;
 Which done, God take King
 Edward to his mercy,
 And leave the world for me to
 bustle in."
King Richard III., i. 1 (1597).

691

THE SWEATING-SICKNESS

From Shake-speare

"Falstaff shall die of a sweat."
King Henry V., Epilogue (1623).

From Bacon

"About this time in autumn,
 towards the end of September,
 there began and reigned in the
 city and other parts of the king-
 dom a disease then new, which by
 the accidents and manner thereof
 they called the sweating-sickness.
 . . . Infinite persons died sud-
 denly of it." — *History of Henry*
VII. (1621).

Bacon's description of this disease was written in 1621 and published in 1622. The Epilogue in which it is referred to, as above, did not appear in the first edition of *Henry V.* (1600), nor in the second (1602), nor in the third (1608), but for the first time in the folio of 1623.

692

FERDINAND AND HENRY VIII., GREAT PRINCES

"Please you, sir,

The king, your father [Henry VII.]
 was reputed for

A prince most prudent, of an
 excellent

*"Ferdinando and Henry may
 be esteemed for the tres magi¹ of
 kings of those ages." — Ibid.*

¹ Bacon ranked the King of France with Ferdinand and Henry in wisdom.

And unmatch'd wit and judgment;
 Ferdinand,
 My father, King of Spain, was
 reckon'd one
 The wisest prince that there had
 reign'd by many
 A year before."
King Henry VIII., ii. 4 (1623).

693

MANDRAKE

From Shake-speare

"With loathsome smells,
 And shrieks like mandrakes', torn
 out of the earth."

Romeo and Juliet, iv. 3 (1599).

"Could curses kill, as doth the
 mandrake's groan."

2 *King Henry VI.*, iii. 2 (1594).

From Bacon

"As mandrakes, whereof witches
 and impostors make an ugly image."
 — *Sylva Sylvarum* (1622-25).

The mandrake, or mandragora, is a plant that was long known for its narcotic properties, having even been used by the ancients, it is said, as an anæsthetic. At the same time some very fanciful notions were allowed to gather about it; namely, that by reason of the shape of its root it had a special influence on human kind, and that the root itself, when pulled from the earth, uttered loud shrieks. Shake-speare speaks of the plant on several occasions, but always with a distinction between the legitimate and the illegitimate functions attributed to it. That is to say, when referring to its medicinal character, he calls it by its Latin name, *mandragora*, as thus:

"Not poppy, nor mandragora,
 Nor all the drowsy syrups of the world,
 Shall ever medicine thee to that sweet sleep
 Which thou owd'st yesterday."

Othello, iii. 3.

"*Cleopatra*. Give me to drink mandragora —
Charmian.

Why, madam?

Cleopatra. That I might sleep out this great gap of time,
My Anthony is away."

Anthony and Cleopatra, i. 5.

Bacon preserves the same distinction.

694

TICKLING

From Shake-speare

From Bacon

"It were a better death than die
with mocks,
Which is as bad as die with
tickling."

"Tickling is ever painful, and
not well endured." — *Sylva Sylva-*
rum (1622-25).

Much Ado, iii. 1 (1600).

695

GROUND SWEETENED BY RAINBOW

"Who, with thy saffron wings
upon my flowers,
Diffusest honey-drops, refreshing
showers;
And with each end of thy blue
bow dost crown
My bosky acres, and my un-
shrubb'd down,
Rich scarf to my proud earth."

"It hath been observed by the
ancients that where a rainbow
seemeth to hang over or to touch,
there breatheth forth a sweet
smell; . . . and the like do soft
showers, for they also make the
grounds sweet." — *Ibid.*

The Tempest, iv. 1 (1623).

Showers and the rainbow make the ground sweet. — BACON.

Showers and the earth's "rich scarf" diffuse honey-drops.

SHAKE-SPEARE.

696

CANNIBALS

"I spake . . . of the Cannibals
that each other eat."
Othello, i. 3 (1622).

"The Cannibals in the West
Indies eat man's flesh." — *Sylva*
Sylvarum (1622-25).

697

PATIENCE OF JOB

"I am as poor as Job, my lord, but
not so patient."
2 Henry IV., i. 2 (1600).

"Job, a model of patience." —
Ibid.

698

EAGLE, LONG-LIVED

From Shake-speare

"These moss'd trees
That have outlived the eagle."
Timon of Athens, iv. 3 (1623).

From Bacon

"The eagle is considered long-lived, though its exact age is not ascertained. It is reckoned likewise as a sign of longevity that he cast his beak, which makes him grow young again; whence comes the proverb, 'the old age of the eagle.'" — *Sylva Sylvarum* (1622-25).

699

LOVE-VERSES ON FOREST TREES

"There is a man haunts the forest, that abuses our young plants with carving Rosalind on their barks; hangs odes upon hawthorns, and elegies on brambles; all, forsooth, deifying the name of Rosalind; if I could meet with that fancy-monger, I would give him some good counsel, for he seems to have the quotidian of love upon him." — *As You Like It*, iii. 2 (1623).

"It is a curiosity to have inscriptions or engravings in fruit or trees. This is easily performed by writing with a needle or bodkin or knife or the like, when the fruit or trees are young; for, as they grow, so the letters will grow more large and graphical. "Tenerisque meos incidere amores Arboribus; crescent illæ, crescetis amores." — *Ibid.*

The Latin lines, quoted above by Bacon, are taken from Virgil (*Ecl.* x.). With the line preceding (in the original, necessary to complete the sense), they may be translated as follows:

"I prefer to endure hardships in a forest, in the haunts of wild beasts, and carve my loves on young trees; then, as the trees grow, ye, my loves, will also grow."

It is to be noted that Shake-speare represents Orlando's love-verses as having been carved on *young* trees, apparently without serving any dramatic purpose in doing so; the explanation is found in Bacon, or in Virgil quoted by Bacon.

We now know, also, whence he derived the hint for placing wild beasts in the French Forest of Arden: he found it in Virgil, in a sentence quoted in part by Bacon.

It appears, then, that both authors wrote of lovers' inscriptions on growing trees in a forest; that one did not copy from the other; and that each had in mind at the time, and made use of (*mutatis mutandis*) the same passage in Virgil's *Bucolics*.

700

ACTÆON AND HIS HOUNDS

From Shake-speare

"Jove shield your husband from
his hounds to-day;
'T is pity they should take him for
a stag."

Titus Andronicus, ii. 3 (1600).

From Bacon

"Actæon, having unawares and
by chance seen Diana naked, was
turned into a stag, and torn to
pieces by his own hounds." —
Wisdom of the Ancients (1609).

701

UNICORN

"*Sebastian*. Now I will believe
That there are unicorns; that in
Arabia,

There is one tree, the phœnix,
throne; one phœnix

At this hour reigning there.

Antonio. I'll believe both;

And what does else want credit,
come to me,

And I'll be sworn 't is true."

The Tempest, iii. 3 (1623).

"The unicorn's horn has lost its
reputation; yet it still stands as
high as hartshorn, the bone of the
stag's heart, ivory and the like." —
Sylva Sylvarum (1622-25).

Bacon compares the unicorn's horn as a medicine with hartshorn and ivory; Shake-speare compares the unicorn itself with the phœnix. They treat the myth with equal tenderness.

702

THESEUS AND ARIADNE

From Shake-speare

"Didst thou not lead him [Theseus] through the glimmering night,

And make him with fair Aegle break his faith

With Ariadne and Antiopa?"

A Midsummer-Night's Dream, ii.
2 (1600).

From Bacon

"Bacchus took to wife Ariadne whom Theseus had abandoned and deserted. . . . That part of the allegory is especially noble which represents Bacchus as lavishing his love upon one whom another had cast off. For most certain it is that passion ever seeks and aspires after that which experience has rejected." — *Wisdom of the Ancients* (1609).

703

OSSA, PELION, AND OLYMPUS

"Now pile your dust upon the quick and dead,

Till of this flat a mountain you have made,

To o'ertop old Pelion, or the skyish head

Of blue Olympus.

If thou prate of mountains, let them throw

Millions of acres on us, till our ground,

Singeing his pate against the burning zone,

Make Ossa like a wart."

Hamlet, v. 1 (1604).

"These three be the stages of knowledge, and are to them that are depraved no better than the giants' hills." — *Advancement of Learning* (1603-5).

To show what he meant by "giants' hills," Bacon quoted the following lines from Virgil:

"*Ter sunt conati imponere Pelio Ossam,
Scilicet atque Ossæ frondosum involvere Olympum.*"

["Mountain on mountain thrice they strove to heap,
Olympus, Ossa, piled on Pelion's steep."

DRYDEN'S *Translation*.]

POMP AND GLORY

From Shake-speare

"Vain pomp and glory of this
world, I hate ye."
King Henry VIII., iii. 2 (1623).

From Bacon

"This matter of pomp, which is
heaven to some, is hell to me." —
Letter to Buckingham (1617).

This is further evidence that Bacon, in writing the famous soliloquy on fallen greatness in 'Henry VIII.,' drew from the depths of his own experience after his downfall in 1621. Like Wolsey, he had been Lord Chancellor of England, and, also like Wolsey, had been ignominiously hurled from power, the latter event happening only two years before the drama, containing the soliloquy, first appeared in print.

We find other traces of Bacon in Wolsey's speech. "Swimming on bladders" was one of his favorite images. Our parallelism, No. 609, is based upon it. Dividing a man's life, or the career of a state, into several distinct periods of development was another of his very marked characteristics. Instances of it will be given in our next.

PERIODS OF DEVELOPMENT

"This is the state of man : to-day
he puts forth
The tender leaves of hope ; to-
morrow blossoms,
And bears his blushing honors
thick upon him ;
The third day comes a frost, a
killing frost ;
And when he thinks, good easy
man, full surely
His greatness is a-ripening, nips
his root,
And then he falls, as I do."

Ibid.

"In the youth of a state, arms
do flourish ; in the middle age of
a state, learning ; and then both of
them together for a time ; in the
declining age of a state, mechan-
ical arts and merchandise.

"Learning hath his infancy, when
it is but beginning and almost child-
ish ; then his youth, when it is
luxuriant and juvenile ; then his
strength of years, when it is solid
and reduced ; and lastly, his old
age, when it waxeth dry and
exhaust." — *Essay of Vicissitude
of Things* (1625).

706

FAT OXEN

From Shake-speare

"It is the pasture lards the
rother's sides." — *Timon of Athens*,
iv. 3 (1623).

From Bacon

"Draft oxen, put into good pas-
ture, recover the flesh of young
beef." — *Sylva Sylvarum* (1622-25).

707

PROTEUS HELD BY HIS SLEEVES

"*Adriana*. Come, I will fasten on
this sleeve of thine.

"Then it is like that this Pro-
teus of matter, being held by the
sleeves, will turn and change into
many metamorphoses." — *Ibid*.

Dromio S. I am transform'd, mas-
ter, am I not?

Ant. S. I think thou art, in mind,
and so am I.

Dromio S. Nay, master, both in
mind and in my shape.

Ant. S. Thou hast thine own
form.

Dromio S. No, I am an ape.

Luciana. If thou art chang'd to
aught, 't is to an ass."

Comedy of Errors, ii. 2 (1623).

Proteus was a sea-god who possessed the gift of prophecy, but was reluctant to exercise it for the benefit of mortals. Those who would consult him had first to surprise and bind him; for, assuming various forms, now a lion, now a serpent, a tiger, a boar, a tree, even fire and water, he would thus endeavor, by the bewildering rapidity of his transformations, to terrify the captor and escape. Homer, Ovid, Virgil, and Hyginus give full accounts of this extraordinary being, but the only detail in the process of his capture, suggested by them or by either of them, was in the use of a chain. Bacon and Shake-speare, however, here agree in stating, contrary to the whole tenor of the myth, that Proteus was seized and held *by the sleeves*.

708

CHOPINE

From Shake-speare

"Your ladyship is nearer to heaven, than when I saw you last, by the altitude of a chopine." — *Hamlet*, ii. 2 (1603).

From Bacon

"Item, no knight of this order shall be inquisitive towards any lady . . . whether with care-taking she have added half a foot to her stature." — *Gesta Grayorum* (1594).

Bacon was the principal promoter of the Christmas revels at Gray's Inn. A chopine was a high-heeled shoe worn by ladies to keep the feet from the wet.

709

THE RACK

"And like this unsubstantial pageant faded,
Leave not a rack behind." — *The Tempest*, v. 2 (1623).

"The clouds above, which we call the rack." — *Sylva Sylvarum* (1622-25).

The commentators have expended much time on this word "rack." Richard Grant White thought he closed the controversy by deciding that, according to modern usage, we should read *wreck*.

710

THE LABORS OF HERCULES

"I will, in the interim, undertake one of Hercules' labors." — *Much Ado*, ii. 1 (1600).

"Leave that labor to great Hercules,
And let it be more than Alcides' twelve."

Taming of the Shrew, i. 2 (1623).

"For valor, is not Love a Hercules,

Still climbing trees in the Hesperides?"

Love's Labor's Lost, iv. 3 (1598).

"Of examples enough ; — except we should add the labors of Hercules." — *An Advertisement touching an Holy War* (1622).

“ As Hercules
Did shake down mellow fruit.”

Coriolanus, iv. 6 (1623).

“ Well done, Hercules ! now thou
crushest the snake.”

Love's Labor's Lost, v. 1 (1598).

Great Hercules is presented by
this imp,

Whose club kill'd Cerberus, that
three-headed *canus*.”

Ibid., v. 2.

“ Nay, mother,
Resume that spirit, when you were
wont to say,

If you had been the wife of Her-
cules,

Six of his labors you'd have
done.”

Coriolanus, iv. 1 (1623).

Bacon's *Sapientia Veterum* is an elaborate exposition of
Greek myths.

711

PULSE-BEATS AS MEASURES OF TIME

From Shake-speare

“ *Ariel*. I drink the air before me,
and return

Or e'er your pulse twice beat.”

The Tempest, v. 1 (1623).

From Bacon

“ To try exactly the time where-
in sound is delated, let a man stand
in a steeple and have with him a
taper ; and let some veil be put
before the taper ; and let another
man stand in a field a mile off.
Then let him in the steeple strike
the bell, and in the same instant
withdraw the veil ; and so let him
in the field tell by his pulse what
distance of time there is between
the light seen and the sound
heard.” — *Sylva Sylvarum* (1622-
25).

Bacon mentions many occasions when time was measured
by pulse-beats.

712

SOUNDS BY NIGHT

From Shake-speare

"How sweet the moonlight sleeps
upon this bank!
Here we will sit and let the sounds
of music

Creep in our ears ; soft stillness,
and the night

Become the touches of sweet
harmony."

Merchant of Venice, v. 1 (1600).

"*D. Pedro*. Come, shall we hear
this music ?

Claudio. Yea, my good lord. How
still the evening is,

As hush'd on purpose to grace
harmony!"

Much Ado, ii. 3 (1600).

From Bacon

"Sounds are sweeter in the
night than in the day." — *Sylva
Sylvarum* (1622-25).

713

CHOIR OF ECHOES

"'Ah me,' she cries, and twenty
times 'Woe, woe,'
And twenty echoes twenty times
cry so."

Venus and Adonis (1593).

"Speaking at the one end [of
the chapel], I did hear it return
the voice thirteen several times ;
and I have heard of others, that it
would return it sixteen times. . . .
In this echo of so many returns,
upon the matter, you hear above
twenty words for three." — *Ibid*.

"And still the choir of echoes answer so." — *Shake-speare*.

"They must needs make (as it were) a choir of echoes." — *Bacon*.

714

MINERVA, BENT OF GENIUS

.' *Bianca*. Sir, to your pleasure
humbly I subscribe ;

My books, my instruments, shall
be my company,

On them to look, and practise by
myself.

"Man's actions [should] be free
and voluntary, that nothing be
done *invita Minerva*." — *Ibid*.

Lucentio. Hark, 'Tranio! thou
mayst hear Minerva speak.

Baptista. Gentlemen, content ye;
I am resolv'd.

Go in, Bianca.

And for I know, she taketh most
delight

In music, instruments, and poetry."

Taming of the Shrew, i. 1
(1623).

It was an old proverb that a man can do nothing against the bent of his genius, or (as it was expressed) against Minerva, thus:

Tu nihil invita dices faciesque Minerva.

Hence in Bianca's love of literature and music Minerva is said to speak.

715

POISONS AND SWELLING OF BODY

From Shake-speare

From Bacon

"If they had swallow'd poison,
't would appear
By external swelling."

Anthony and Cleopatra, v. 2
(1623).

"Upon all poisons followeth
swelling."—*Sylva Sylvarum* (1622-
25).

716

MARTLEMAS

"And how doth the martlemas,
your master?"
2 King Henry IV., ii. 2 (1600).

"Smoke preserveth flesh, as we
see in bacon, and neat's tongue,
and martlemas beef."—*Ibid.*

Martlemas or Martinmas (11 November) was the day for killing cattle and hogs. Shake-speare alludes to Falstaff's corpulence and age.

717

WICK IN FLAMES

From Shake-speare

"There lives within the very flame
of love

A kind of wick."

Hamlet, iv. 7 (1604).

From Bacon

"We will therefore speak of
bodies inflamed; . . . and of a
wick that provoketh inflamma-
tion."—*Sylva Sylvarum* (1622-25).

718

WAX AND TALLOW CANDLES

"*Chief Justice*. You are as a candle,
the better part burnt out.

Falstaff. A wassail candle, my
lord; all tallow; if I did say
of wax, my growth would ap-
prove the truth."

2 King Henry IV., i. 2 (1600).

"Wax candles last longer than
tallow candles." — *Ibid*.

719

ODORS AND CRUSHED FLOWERS

"The canker-blooms have full as
deep a dye
As the perfumed tincture of the
roses;

.

They live unwoo'd, and unre-
spected fade;

Die to themselves. Sweet roses do
not so;

Of their sweet deaths are sweetest
odors made."

Sonnet 54 (1609).

"Most odors smell best broken
or crushed; but flowers pressed or
beaten do lose [exhale] the fresh-
ness and sweetness of their odor."
— *Ibid*.

"Virtue is like precious odors,
most fragrant when they are in-
censed or crushed." — *Essay of
Adversity* (1625).

720

PRICKING PLANTS

"He that sweetest rose will find,
Must find love's prick."

As You Like It, iii. 2 (1623).

"As terebration doth meliorate
fruit, so upon like reason doth let-
ting of plants' blood; as pricking
vines or other trees, after they
be of some growth, and thereby
letting forth gum or trees. . . .

It is reported that by this artifice bitter almonds have been turned into sweet." — *Sylva Sylvarum* (1622-25).

721

MOTION AND SENSE

From Shake-speare

"Sense sure you have,
Else could you not have motion."
Hamlet, iii. 4 (1604).

From Bacon

"The ancients could not conceive how there can be motion without sense." — *De Augmentis* (1622).

For exposition of this singular parallelism, see 'Francis Bacon Our Shake-speare,' p. 19.

722

REVERENCE

"Though mean and mighty, rotting
Together, have one dust, yet reverence,
(That angel of the world) doth
make distinction
Of place 'tween high and low."
Cymbeline, iv. 3 (1623).

"Reverence is that wherewith princes are girt from God." — *Essay of Seditions and Troubles* (1607-12).

723

AFRICA, BREEDING MONSTERS

"Not Afric owns a serpent I abhor
More than thy fame and envy."
Coriolanus, i. 8 (1623).

"It is held [as a] proverb, 'Africa is always breeding some kind of monster.'" — *Sylva Sylvarum* (1622-25).

724

JUSTICES OF THE PEACE AND CUSTOS ROTULORUM

"*Slender*. In the county of Gloster,
justice of the peace and *coram*.
Shallow. Ay, cousin, and *cust-a-lorum*.
Slender. Ay, and *rotolorum*, too."
Merry Wives of Windsor, i. 1
(1602).

"Others there are of that number called *justices of the peace* and *quorum*. . . . The chief of them is called *custos rotulorum*." — *Office of Constables* (1608).

725

GARLIC

From Shake-speare

“Eat no onions nor garlic, for we
are to utter sweet breath.”

A Midsummer-Night's Dream, iv.
2 (1600).

From Bacon

“The more fetid juice of the
earth goeth into the garlic.”—

Sylva Sylvarum (1622–25).

726

HONEY-DEW IN LILIES

“As doth the honey-dew
Upon a gather'd lily.”

Titus Andronicus, iii. 1 (1600).

“Flowers that have deep sockets
do gather in the bottom a kind of
honey, as honeysuckles, lilies, and
the like.”—*Ibid.*

727

FLAVOR OF BEEF AND MUTTON AFFECTED BY ANIMALS' FOOD

“Though they feed
On sweetest flowers, yet they
poison breed.”

Pericles, i. 2 (1609).

“Where kine feed upon wild
garlic, their milk tasteth plainly
of the garlic; and the flesh of
muttons is better tasted where the
sheep feed upon wild thyme, and
other wholesome herbs; and honey
in Spain smelleth (apparently) of
the rosemary or orange from
whence the bee gathereth it.”—
Ibid.

Bacon gives several other instances of the natural effects on animals of various kinds of food, deriving therefrom a rule which Shake-speare, while citing an exception to it, had evidently studied and approved.

728

TRANSMUTATION OF SPECIES

“*Lepidus*. What manner o' thing
is your crocodile?

Anthony. It is shaped, sir, like
itself, and it is as broad as it hath
breadth; it is just so high as it is,
and moves with it own organs; it

“We see that in living creatures
that come of putrefaction, there is
much transmutation of one into
another, as caterpillars turn into
flies. And it should seem prob-
able that whatsoever creature,

lives by that which nourisheth it; and the elements once out of it, it transmigrates." — *Anthony and Cleopatra*, ii. 7 (1623).

"Your serpent of Egypt is bred now out of your mud by the operation of your sun; so is your crocodile." — *Ibid.*

having life, is generated without seed, that creature will change out of one species into another." — *Sylva Sylvarum*. (1622–25).

"All creatures, made of putrefaction, are of uncertain shape." — *Ibid.*

Anthony's remarks on the crocodile, made to an intoxicated person, must not be taken too seriously, and yet, that the speaker had in mind the transmutation of species as laid down by Bacon, is quite certain. Indeed, he bases the theory on the same ground as Bacon does; namely, that the animal is the product of putrefaction. He even jests over its "uncertain shape."

Bacon believed in vegetable transmutation, also, instancing the following:

"Another disease is the putting forth of wild oats, whereinto corn oftentimes (especially barley) doth degenerate. It happeneth chiefly from the weakness of the grain that is sown; for, if it be either too old or mouldy, it will bring forth wild oats." — *Sylva Sylvarum*.

729

MUSHROOMS

From Shake-speare

"Whose pastime
Is to make midnight mushrooms."
The Tempest, v. 1 (1623).

From Bacon

"Mushrooms come up so hastily, as in a night." — *Ibid.*

730

STRAWBERRIES GROWING IN SHADE

"The strawberry grows underneath
the nettle."
King Henry V., i. 1 (1623).

"Shade, to some fruits, conduceth to make them large and prosperous, more than sun; as in strawberries." — *Ibid.*

731

MEDLAR

"Touchstone. Truly, the tree
yields bad fruit.

"Men have entertained a conceit that sheweth prettily, namely:

Rosalind. I'll graff it with you, and then I shall graff it with a medlar; then it will be the earliest fruit i' the country; for you'll be rotten ere you be half ripe, and that's the right virtue of the medlar."

As You Like It, iii. 2 (1623).

that if you graft a late coming fruit upon a stock of a fruit-tree that cometh early, the graft will bear fruit early; as a peach upon a cherry; and contrariwise, if an early coming fruit upon a stock of a fruit-tree that cometh late, the graft will bear fruit late; as a cherry upon a peach. But these are but imaginations, and untrue. The cause is, for that the scion over-ruleth the stock quite, and the stock is but passive only, and giveth aliment, but no motion, to the graft."—*Sylva Sylvarum*.

The medlar is a fruit that is eaten only after it has begun to decay. Consequently Rosalind, proposing to graft a tree with Touchstone, (a medlar, who will be rotten before he is half ripe) claims that she will then have the "earliest fruit i' the country." She knows that the "scion over-ruleth the stock."

732

MIND AND FACE TO AGREE

From Shake-speare

From Bacon

"False face must hide what the false heart doth know."

"Contradict not your words by your looks."—*Advancement of*

Macbeth, i. 7 (1623).

Learning (1603-5).

733

THE ROMANS, SHEEP

"He would not be a wolf
But that he sees the Romans are
but sheep."

"Cato, the censor, said that the
Romans were like sheep."—*Ibid.*

Julius Cæsar, i. 3 (1623).

734

MAKING HASTE TO BE RICH

"Injurious time now with a robber's haste

"He who hastens to be rich shall not be innocent."—*Essay*

Crams his rich thievery up."

of Riches (1625).

Troilus and Cressida, iv. 4 (1623).

735

RICHES, THE BAGGAGE OF VIRTUE

*From Shake-speare**From Bacon*

"Like an ass whose back with
ingots bows,
Thou bear'st thy heavy riches but
a journey."

Measure for Measure, iii. 1 (1623).

"I cannot call riches better than
the baggage of virtue." — *Essay of
Riches* (1607-12).

736

MUSIC OF THE DYING SWAN

"I will play the swan,
And die in music."

Othello, v. 2 (1623).

"He makes a swan-like end,
Fading in music."

Merchant of Venice, iii. 2 (1600).

"The song of the swan." —
Promus (1594-96).

The following passage was not in the play, as printed in 1622, but added in the Folio edition, one year later and seven years after the death of William Shakspeare of Stratford:

"*Emilia*. What did thy song bode, lady?
Hark! canst thou hear me? I will play the swan,
And die in music. [*Singing.*] *Willow, willow, willow.*"

737

THE BEST COUNSELLORS ARE THE DEAD

"*Hamlet* [*pointing to dead body of Polonius*]. This counsellor
Is now most still, most secret, and
most grave,
Who was in life a foolish, prating
knave."

Hamlet, iii. 4 (1604).

"The best counsellors are the
dead." — *Essay of Counsel* (1607-12).

738

TO BE OR NOT TO BE

"To be or not to be, that is the
question."

Hamlet, iii. 1 (1604).

"We must now institute an
enquiry concerning Existence and
Non-existence." — *Abecedarium
Naturæ* (posthumous).

Bacon's tract, entitled *Abecedarium Naturæ*, with the exception of a small fragment containing the title, has been lost. With many other of the Chancellor's posthumous papers it was taken to Holland soon after his decease, and for some unknown reason not published. Isaac Gruter, living at Utrecht in (*circa*) 1657, was its last known custodian.

739

IGNORANT JUDGMENTS

From Shake-speare

From Bacon

"Disparage not the faith thou dost
not know."

"They speak ill of those things
of which they are ignorant."—

A Midsummer-Night's Dream, ii.
2 (1600).

Promus (1594–96).

740

MERCY IN LIONS

"Brother, you have a vice of mercy
in you,
Which better fits a lion than a
man."

Troilus and Cressida, v. 3 (1609).

"Lions also are said to be no
longer savage toward those who
yield and prostrate themselves."—
Meditationes Sacræ (1597).

741

HONEST WRONGS

"I'll devise some honest slanders
To stain my cousin with."

Much Ado about Nothing, iii. 1
(1600).

"Let us about it; it is admirable pleasures, and fery honest knaveries." — *Merry Wives of Windsor*, iv. 4 (1602).

"An honest man in these days
must needs be more honest than
in ages heretofore, *propter antipe-*
ristasin." — *Colors of Good and*
Evil (1597).

Bacon entered into an elaborate and subtle explanation of what an "honest slander" or an "honest knavery" can be. It is an act committed under the pressure of circumstances, this being the meaning of the Greek word used by him for the purpose. That is, to deceive Falstaff and make him the

butt of ridicule, to rescue Benedick from an unfortunate love-affair by slandering temporarily the object of his passion, became conditionally justifiable. Actions, such as these, are made honest by overpowering evils exerting force from without. It is a reaction from contraries.

742

LICENSE

*From Shake-speare**From Bacon*

"*Lucio*. Why, how now, Claudio!

"We are all the worse for

whence comes this restraint?

license." — *Apothegm*.

Claudio. From too much liberty,

my *Lucio*, liberty.

As surfeit is the father of much

fast,

So every scope by the immoderate

use

Turns to restraint."

Measure for Measure, i. 2 (1623).

The apothegm we have quoted is the reply given to the Queen by Sir Nicholas Bacon (father of Francis), one day, when she asked his opinion of one of the Monopoly Licenses. A family pun.

743

MUSICAL CONCORD

"Music do I hear?

"In music, I ever loved easy

Ha, ha! keep time. How sour
sweet music is,

airs, that go full all the parts
together; and not these strange

When time is broke and no pro-
portion kept!"

points of accord and discord." —
Letter to Robert Cecil (1594).

King Richard II., v. 4 (1597).

744

JUGGLERS

"Away . . . , you basket-hilt stale
juggler!"

2 *King Henry IV.*, ii. 4 (1600).

"Do you not mark that jugglers
are no longer in request when their
tricks and sleights are once per-
ceived?" — *Essex Device* (1594).

745

YOUNG THORNS

From Shake-speare

From Bacon

"What! can so young a thorn begin
to prick?"
3 King Henry VI., v. 5 (1623).

"A thorn is gentle when it is
young." — *Promus* (1594-96).

746

ROMANS CONQUER BY SITTING DOWN

"*Lieutenant*. Sir, I beseech you,
think you, he 'll carry Rome?"

"The Roman conquers by sit-
ting down." — *Ibid.*

Aufidius. All places yield to
him ere he sits down." — *Corio-
lanus*, iv. 7 (1623).

"Cæsar sits down in Alexandria."
Anthony and Cleopatra, iii. 11
(1623).

747

THE PEOPLE LIKE FLATTERY

"I will, sir, flatter my sworn
brother, the people; 't is a con-
dition they account gentle." —
Coriolanus, ii. 3 (1623).

"The people like to be flat-
tered." — *Praise of Knowledge*
(1592).

748

BENEVOLENCE TAX

"And daily new exactions are
devis'd,
As blanks, benevolences, and I wot
not what."
King Richard II., ii. 1 (1597).

"This tax (called a Benevo-
lence) was devised by Edward the
Fourth, for which he sustained
much envy. It was abolished by
Richard the Third by act of Par-
liament, to ingratiate himself with
the people; for so it was not in the
time of King Edward the Fourth.
But in this way he raised exceed-
ing great sums." — *History of
Henry VII.* (1621).

Bacon illustrates the exactions under this tax, thus:

"The Commissioners who were to levy the Benevolence [were
instructed] that, if they met with any that were sparing, they

should tell them they must needs have, because they laid up ; and if they were spenders, they must needs have, because it was seen in their port and manner of living ; so neither kind came amiss."

749

POSTHUMOUS FAME

From Shake-speare

From Bacon

"He lives in fame that died in virtue's cause."

Titus Andronicus, i. 2 (1600).

"In the case of persons who suffer for religion, the words which they speak at their death, like the song of the dying swan, have a wonderful effect and impression upon men's minds, and dwell long after in their memory and feelings."

— *Wisdom of the Ancients* (1609).

750

FLIES IN WINTER

"You are like one that superstitiously

Doth swear to the gods, that winter kills the flies."

Pericles, iv. 3 (1609).

"Those that interchange from worms to flies in the summer, and from flies to worms in the winter, have been kept in boxes four years at the least." — *Sylva Sylvarum* (1622-25).

751

SETTING TEETH ON EDGE

"That would set my teeth nothing on edge."

1 Henry IV., iii. 1 (1598).

"As for the setting of the teeth on edge, we see plainly what an intercourse there is between the teeth and the organ of the hearing by the taking of the end of a bow between the teeth, and striking upon the string." — *Ibid.*

752

SWOONING AT SIGHT OF BLOOD

"She swoons to see them bleed."

Hamlet, v. 2 (1604).

"Many, upon the seeing of others bleed, themselves are ready to faint, as if they bled." — *Ibid.*

LOOKING DOWN FROM GREAT HEIGHTS

*From Shake-speare**From Bacon*

"How fearful
 And dizzy 't is, to cast one's eyes so
 low!
 The crows, and choughs, that wing
 the midway air,
 Show scarce so gross as beetles;
 half way down
 Hangs one that gathers samphire;
 dreadful trade!
 Methinks he seems no bigger than
 his head;
 The fishermen, that walk upon the
 beach,
 Appear like mice; and yond tall
 anchoring bark,
 Diminish'd to her cock; her cock,
 a buoy,
 Almost too small for sight; the
 murmuring surge,
 That on the unnumber'd idle peb-
 bles chafes,
 Cannot be heard so high. — I'll
 look no more,
 Lest my brain turn, and the defi-
 cient sight
 Topple down headlong."

King Lear, iv. 6 (1608).

"If a man be upon an high
 place, without rails or good hold,
 except he be used to it, he is ready
 to fall; for imagining a fall, it put-
 teth his spirits into the very action
 of a fall." — *Sylva Sylvarum* (1622-
 25).

EFFECT OF WINE-DRINKING

"The conquering wine hath steep'd
 our sense
 In soft and delicate Lethe."
Anthony and Cleopatra, ii. 7
 (1623).

"It is written of Epicurus that
 after his disease was judged des-
 perate he drowned his stomach and
 senses with a large draft and in-
 gurgitation of wine; whereupon
 the epigram was made, 'He
 drowned in wine the bitterness of
 the Stygian waters.' — *The Ad-
 vancement of Learning* (1603-5).

755

JUSTIFIABLE SUICIDE

From Shake-speare

“ ‘Let me not live,’ quoth he,
‘After my flame lacks oil, to be
the snuff
Of younger spirits, whose apprehensive senses
All but new things disdain ; whose
judgments are
Mere fathers of their garments ;
whose constancies
Expire before their fashions.’ This
he wish’d ;
I, after him, do after him wish too,
Since I nor wax, nor honey, can
bring home,
I quickly were dissolved from my
hive,
To give some laborers room.”
All’s Well, i. 2 (1623).

From Bacon

“ I have given the rule, where
a man cannot fitly play his own
part ; if he have not a friend, he
may quit the stage.” — *Essay of
Friendship* (1625).

756

KERNELS OF THE POMEGRANATE

“ Go to, sir ; you were beaten in
Italy for picking a kernel out of
a pomegranate.” — *All’s Well*, ii.
3 (1623).

“ Like the pomegranate, full of
many kernels.” — *De Augmentis*
(1622).

757

TO TEST DIRECTION OF WINDS

“ Plucking the grass, to know
where sits the wind.”
Merchant of Venice, i. 1 (1600).

“ We usually try which way
the wind bloweth by casting up
grass.” — *Ibid.*

758

SALAMANDER

“ I have maintained that salamander
of yours with fire this two-and-
thirty years.” — *1 King Henry IV.*,
iii. 3 (1598).

“ There is an ancient received
tradition of the salamander, that
it liveth in the fire.” — *Sylva
Sylvarum* (1622-25).

759

INFLUENCES OF THE MOON

From Shakespeare

1. "The moon 's an arrant thief,
And her pale fire she snatches
from the sun."

Timon of Athens, iv. 3 (1623).

2. "Rotten humidity; below, thy
sister's orb
Infect the air!"

Ibid.

3. "Therefore the moon, the
governess of floods,
Pale in her anger, washes all the air."

A Midsummer-Night's Dream, ii.
2 (1600).

"The moon, methinks, looks with
a watery eye."

Ibid., iii. 1.

"That I, being govern'd by the
moon,

May send forth plenteous tears to
drown the world."

King Richard III., ii. 2 (1597).

4. "It is the very error of the moon;
She comes more near the earth than
she was wont,

And makes men mad."

Othello, v. 2 (1622).

From Bacon

"The influences of the moon
(most observed) are four:

1. "The drawing forth of heat.

2. "The inducing of putrefac-
tion.

3. "The increase of moisture.

4. "The exciting of the motions
of spirits. The great instance is
in lunacies." — *Sylva Sylvarum*
(1622-25).

760

FORTUNE AND NATURE

"Now thou goest from Fortune's
office to Nature's: Fortune reigns
in gifts of the world, not in the
lineaments of Nature." — *As You
Like It*, i. 2 (1623).

"It cannot be denied, but out-
ward accidents conduce much to
fortune; favor, opportunity, death
of others, occasion fitting virtue."
— *Essay of Fortune* (1607-12).

761

USE OF MONEY IN CIVIL WARS

"*Cade*. I thank you, good
people; *there shall be no money*;

"The records of all times do
concur to falsify the conceit that

all shall eat and drink on my score."—*2 King Henry VI.*, iv. 2 (1623).

Clifford. Spare England ! for it is your native coast.

Henry hath money, you are strong and manly.

God on our side, doubt not of victory.

All. A Clifford ! a Clifford ! we'll follow the king."

Ibid., iv. 8.

Wars are decided, not by the sharpest sword, but by the greatest purse. . . . Which is true [of civil wars only], for that civil wars cannot be between people of differing valor ; and again, because in them men are as oft bought as vanquished."—*Of the True Greatmen of the Kingdom of Britain* (c. 1608).

The references to money in the speeches of Cade and Clifford, as of special use in a civil war, were not in the earlier editions of the play, 1594, 1600, 1619 ; they appear for the first time in the folio of 1623, for which the play was revised after 1619.¹ It seems that, according to the dramatist, as well as according to Bacon, it is money that determines the issue of a civil, as distinguished from a foreign war.

762

WISDOM AND FOLLY

From Shake-speare

"To be direct and honest is not safe.

Honesty's a fool,
And loses that it works for."

Othello, iii. 3 (1622).

"Corruption wins not more than honesty."

King Henry VIII., iii. 2 (1623).

"Rich honesty dwells like a miser, sir, in a poor house, as your pearl in your foul oyster."—*As You Like It*, v. 4 (1623).

From Bacon

"There be not two more fortunate properties than to have a little of the fool, and not too much of the wise."—*Essay of Fortune* (1607-12).

¹ See 'Francis Bacon Our Shake-speare,' Chapter III.

763

LEADEN SWORDS

*From Shake-speare**From Bacon*

"Wounds like a leaden sword."

"To slay with a leaden sword."

Love's Labor's Lost, v. 2 (1598). — *Promus* (1594-96)."To you our swords have leaden
points."*Julius Cæsar*, iii. 1 (1623).

764

COLOQUINTIDA

"The food that to him now is as
luscious as locusts shall be to him
shortly as bitter as coloquintida."
— *Othello*, i. 3 (1622)."Some apothecaries, upon stamp-
ing of coloquintida, have been put
into a great scouring by the vapor
only." — *Sylva Sylvarum* (1622-
25).

765

LEES AND DREGS

"Would drink up
The lees and dregs of a flat tamed
piece.""To drink the lees and dregs of
Perkins' intoxication." — *History
of Henry VII.* (1621).*Troilus and Cressida*, iv. 1 (1609).

766

PERFUMES

"Purple the sails, and so perfumed
that
The winds were love-sick with
them."*Anthony and Cleopatra*, ii. 2
(1623)."There be some perfumes, pre-
scribed by the writers of natural
magic, which procure pleasant
dreams." — *Sylva Sylvarum* (1622-
25).

767

LOVE'S KEEPSAKES

"Give me your gloves, I'll wear
them for your sake ;
And, for your love, I'll take this
ring from you."*Merchant of Venice*, iv. 2 (1600)."It helpeth to continue love, if
one wear a ring or a bracelet, of
the hair of the party beloved ; per-
haps a glove, or other like favor,
may as well do it." — *Ibid.*

"*Cressida*. O! you shall be expos'd,
my lord, to dangers,
As infinite as imminent! but I'll
be true.

Troilus. And I'll grow friend
with danger. Wear this
sleeve.

Cressida. And you this glove.

Troilus. But yet, be true."

Troilus and Cressida, iv. 4 (1609).

768

WONDER, DIVINE

From Shake-speare

"*Ferdinand*. My prime request,
Which I do last pronounce, is —
O, you wonder!

If you be maid or no?

Miranda. No wonder, sir;
But certainly a maid."

The Tempest, i. 2 (1623).

"*Caliban* [*to Stephano*]. I pry-
thee, be my god. . . .

Trinculo. A most ridiculous
monster, to make a wonder of a
poor drunkard." — *Ibid.*, ii. 2.

From Bacon

"Contemplation of the creatures
of God hath for end (as to the
natures of the creatures them-
selves) knowledge, but as to the
nature of God, no knowledge, but
wonder, which is nothing else but
contemplation broken off, or losing
itself." — *Of the Interpretation of
Nature* (posthumous).

The dramatist applies the term "wonder" to Miranda and Stephano in the same sense in which Bacon applies it in the passage cited above; that is, not only to what is beyond the sphere of our knowledge, but also to what is divine. This is Bacon's formal definition of the word.

769

COMMON AND SEVERAL

"*Boyet*. So you grant pasture for
me. [*Offering to kiss her*.

Maria. Not so, gentle beast.
My lips are no common, though
several they be."

Love's Labor's Lost, ii. 1 (1598).

"There is no beast that if you
take him from the common and
put him into the several, but he
will wax fat." — *Apothegms* (post-
humous).

770

GOLD TRIED BY THE TOUCHSTONE

From Shake-speare

"Holding out gold that's by the
touchstone tried."

Pericles, ii. 2 (1609).

From Bacon

"Chilon would say, that gold
was tried with the touchstone." —

Apothegms (posthumous).

771

GALEN, A QUACK

"The most sovereign prescrip-
tion in Galen is but empiricute."

Coriolanus, ii. 1 (1623.)

"Galen was a man of very nar-
row mind, false to experience, and
the emptiest of reasoners." — *Tem-
poris Partus Masculus* (c. 1585).

An empirical physician is one who bases the methods of his practice wholly on his own observations, without any scientific training or knowledge. Bacon says (*Advancement of Learning*), that it is an error to commit any person to the care of empirics. Burton classes empirics with mountebanks. The dramatist himself makes one of his characters express the same opinion, thus:

"We must not
So stain our judgment, or corrupt our hope,
To prostitute our past-cure malady
To empirics."

All's Well, ii. 1 (1623).

Galen was the most celebrated of ancient medical writers. He practised the profession of medicine in Rome, where by his great learning and unparalleled success he won the double title of "wonder-speaker" "and wonder-worker." Marcus Aurelius was one of his admirers. For more than a thousand years after his death his authority in medical science was supreme throughout Europe; and yet Bacon and Shake-speare both denounced him as a quack.

772

CÆSAR'S AMBITION

"Cæsar's ambition
(Which swell'd so much that it
did almost stretch

"He [Cæsar] allowed neither
country, nor religion, nor services,
nor kindred, nor friendships, to be

The sides o' the world) against all
color, here

Did put the yoke upon 's."

Cymbeline, iii. 1 (1623).

any hindrance or bridle to his purposes." — *Imago Civilis Julii Cæsaris* (c. 1601).

773

VIRTUES AND VICES BALANCED IN CÆSAR

From Shake-speare

From Bacon

"He is a soldier fit to stand by
Cæsar,

And give direction; and do but
see his vice;

"T is to his virtue a just equinox,
The one as long as the other."

Othello, ii. 3 (1622).

"It was in the business of war that Cæsar's ability was most conspicuous; and so great it was that he could not only lead an army but make one. . . . To pleasures he was naturally inclined, and indulged freely in them; but he so governed his pleasures that they were no hindrance to his interest and main business, and his mind was rather invigorated than made languid by them." — *Ibid.*

774

CUCKOLD'S HORNS

"Fear not, man; we'll tip thy
horns with gold."

Much Ado, v. 4 (1600).

"By my troth (said Sir Henry Sidney) take her home and take the money; and then, whereas other cuckolds wear their horns plain, you may wear yours gilt." — *Apothegms* (posthumous).

775

SUFFERING MANY DEATHS

"Mark the sequel, Master Brook: I suffered the pangs of three several deaths." — *The Merry Wives of Windsor*, iii. 5 (1602).

"Bohemia stops his ears, and
threatens them

With divers deaths in death."

The Winter's Tale, v. 1 (1623).

"If wishes might find place, I would die together, and not my mind often, and my body once." — *Essay of Death* (posthumous).

776

THINGS AT THE WORST

From Shake-speare

"Things at the worst will cease, or
else climb upward."

Macbeth, iv. 2 (1623).

From Bacon

"When things are at the period
of ill, they turn again." — *Promus*

(1594-96).

777

GOOD MORROW

"Good morrow, cousin."

Romeo and Juliet, i. 1 (1597).

"Good morrow," — *Promus*

(1594-96).

"Good morrow to my ghostly
confessor."

Ibid., ii. 3 (1597).

"So soon to bid good morrow to
my bed."

Ibid.

"Good-morrow, gentlemen."

Ibid., ii. 4 (1597).

Bacon devoted a part of one of the folios in his *Promus* to the subject of salutations. We give a few of them, reduced to modern orthography, and in the order in which they are entered:

"Good morrow,

Good soir,

Good travel,

Good haste,

Good matin,

Good betimes,

Bon jour,

Good day to me and good morrow to you,

I have not said all my prayers till I have bid you good morrow."

It is evident that Bacon was making an effort in 1594-96 to introduce salutations of this kind into English speech. It is also evident that several of the above came from France, where they were in common use, and where Bacon had spent

three years in early life. The *Promus* was a private record, unknown and inaccessible to the public for more than two hundred years after it was written; and yet, in the very next year ('*Romeo and Juliet*,' 1597), these foreign salutations began to appear, and continued to appear in great profusion, in the Shake-speare plays. "Good morrow," which, it is believed, had been used but once before in England, as a salutation, occurs one hundred and fifteen times in them; "good day," fifteen times; "good even" (*soir*), twelve times; and "good morning," twice. For "good dawning," also as a salutation, see parallelism No. 268.

Dr. Abbott happily says:

"On the lines of this suggestive principle Francis Bacon pursues his experimental path, whether the experiments be great or small — sowing, as Nature sows, superfluous seeds, in order that out of the conflict the strongest may prevail." — *Preface to Mrs. Henry Pott's Edition of the Promus*, p. ix.

778

*From Shake-speare**From Bacon*

WATER RUNS TO THE OCEAN

"And then his state "Water runs to the ocean." —
Empties itself, as doth an inland *Promus* (1594-96).
brook,

Into the main of waters."

Merchant of Venice, v. 1 (1600).

"We will
. . . like a bated and retired flood
. . . calmly run on in obedience,
Even to our ocean, our great King
John."

King John, v. 4 (1623).

779

PATIENCE

"How poor are they that have not "He who has not patience has
patience." nothing." — *Promus* (1594-96).

Othello, ii. 3 (1622).

780

FORGIVENESS OF INJURIES AN EVIL

From Shake-speare

From Bacon

"Mercy is not itself that oft looks
so ;
Pardon is still the nurse of second
woe."

"He that pardons his enemy,
the sheriff shall have his goods."
—*Promus* (1594-96).

Measure for Measure, ii. 1 (1623).
"Mercy but murders, pardoning
those that kill."

"He who shows mercy to his
enemy denies it to himself." —
De Augmentis (1622).

Romeo and Juliet, iii. 1 (1597).
"Ill mayst thou thrive, if thou
grant any grace!"

"Nothing is so popular as the
forgiveness of enemies, but this it
was which, whether it were virtue
or not, cost Cæsar his life." —
Imago Civilis Julii Cæsaris (c.
1601).

King Richard II., v. 3 (1597).
"Nothing emboldens sin so much
as mercy."

Timon of Athens, iii. 4 (1623).
"What! wouldst thou have a ser-
pent sting thee twice?"
Merchant of Venice, iv. 1 (1600).

This sentiment is found in Euripides, from whose tragedies
the dramatist drew so much.

781

VICISSITUDE

"O God! that one might read the
book of fate,

"Vicissitude is in all things." —
Promus (1594-96).

And see the revolution of the times
Make mountains level, and the
continent,

Weary of solid firmness, melt itself
Into the sea! and, other times, to
see

The beachy girdle of the ocean
Too wide for Neptune's hips; how
chances mock,
And changes fill the cup of altera-
tion

With divers liquors!"
2 King Henry IV., iii. 1 (1600).

EXAMPLES OF MISERY IN OTHERS

From Shake-speare

"When we our betters see bearing
our woes,
We scarcely think our miseries our
foes.
Who alone suffers, suffers most i'
the mind,
Leaving free things and happy
shows behind;
But then the mind much sufferance
doth o'erskip,
When grief hath mates and bearing
fellowship.
How light and portable my pain
seems now,
When that which makes me bend
makes the king bow."

King Lear, iii. 6 (1608).

"It easeth some, though none it
ever cur'd,
To think their dolor others have
endur'd."

Lucrece (1594).

"Comfort me, boy; what great
men have been in love?"

Love's Labor's Lost, i. 2 (1598).

From Bacon

"Amongst consolations it is not
the least to represent to a man's
self like examples of calamity in
others. For examples give a
quicker impression than argu-
ments; and besides, they certify
to us that which the Scripture
also tendereth for satisfaction, that
no new thing is happened unto us.
This they do the better, by how
much the examples are liker in
circumstances to our own case;
and more especially if they fall
upon persons that are greater and
worthier than ourselves. For as it
savoreth of vanity to match our-
selves highly in our own conceit,
so on the other side it is a good
sound conclusion that if our betters
have sustained the like events, we
have the less cause to be grieved."

— *Letter to Bishop Andrews* (1622).

"This even becomes pleasant in
comparison with another's grief."

— *Promus* (1594-96).

Mr. Ruggles brings out the force of this extraordinary
parallelism by rearrangement in detail, thus:

"When we our betters see bearing
our woes,
We scarcely think our miseries our
foes."

Shake-speare.

"Who alone suffers, suffers most in
the mind,
Leaving free things and happy
shows behind.

"If our betters have sustained
the like events, we have the less
cause to be grieved." — *Bacon.*

"Amongst consolations it is not
the least to represent to a man's
self like examples of calamity in
others." — *Ibid.*

But then the mind much sufferance
doth o'erskip
When grief hath mates and bearing
fellowship."

Shake-speare.

"How light and portable my pain
seems now,
When that which makes me bend
makes the king bow."

Ibid.

"He childed, as I father'd."

Ibid.

"More especially if they fall
upon persons that are greater and
worthier than ourselves." — *Bacon.*

"This they do the better, by how
much the examples are liker in
circumstance to our own." — *Ibid.*

The Plays of Shakespeare, founded on Literary Forms, pages 227, 228.

783

REPROVING A SCORNER

From Shake-speare

"He that a fool doth very wisely hit
Doth very foolishly, although he
smart,
Not to seem senseless of the bob
[jeer]."

As You Like It, ii. 7 (1623).

From Bacon

"He that instructs a scorner
gets to himself shame." — *Ad-
vancement of Learning (1603-5).*

In the second edition of the 'Advancement' (1623), Bacon enlarges further on this singular subject, thus:

"When a man informs and instructs a scorner, in the first place he loses his time ; secondly, the attempt is laughed at by others as a vain thing and labor misapplied ; and lastly, the scorner despises the knowledge which he has received."

784

POVERTY IN WEALTH

"Having all, so wanteth in his
store,
That, cloy'd with much, he pineth
still for more."

Lucrece (1594).

"Wealth made me poor." —
Promus (1594-96).

785

SOUTH WIND BRINGING RAIN

From Shake-speare

"Like foggy south, puffing with
wind and rain."

As You Like It, iii. 5 (1623).

"Like the south,
Borne with black vapor."

2 King Henry IV., ii. 4 (1600).

"Turning his face to the dew-
dropping south."

Romeo and Juliet, i. 4 (1597).

"From the spongy south to this
part of the west."

Cymbeline, iv. 2 (1623).

From Bacon

"The south wind with us is
rainy; the north wind clear. The
former collects and nurtures clouds;
the latter breaks and dissipates
them. Poets, therefore, in their
descriptions of the deluge repre-
sent the north wind as at that time
imprisoned, and the south wind let
loose with full powers." — *Historia*
Ventorum (1622).

Another view of the south wind is presented in our next.

786

SOUTH WIND PESTILENTIAL

"All the contagion of the south
wind light on you,

You shames of Rome! You herd of
— Boils and plagues

Plaster you o'er; that you may be
abhor'd

Further than seen, and one infect
another

Against the wind a mile!"

Coriolanus, i. 4 (1623).

"The south-fog rot him!"

Cymbeline, ii. 3 (1623).

"In the south wind the breath
of man is more offensive, the appe-
tite of animals is more depressed,
pestilential diseases are more fre-
quent, catarrhs common, and men
are more dull and heavy." — *Ibid.*

787

POMPEY'S WAR AGAINST PIRATES

"*Pompey.* I must
Rid all the sea of pirates."

Anthony and Cleopatra, ii. 6
(1623).

"The Piratical War which was
achieved by Pompey the Great was
his truest and greatest glory." —
An Advertisement touching an Holy
War (1622).

788

SILENT LETTERS

*From Shake-speare**From Bacon*

"I abhor such fanatical phantasms, such insociable and point-device companions; such rackers of orthography, as to speak *dout*, fine, when he should say *doubt*; det, when he should pronounce debt, — d, e, b, t, not d, e, t; he clepeth a calf, caulf; half, haulf; neighbour, *vocatur* nebour; neigh, abbreviated ne. This is abominable (which he would call abominable), it insinuateth me of insanie: *ne intelligis, domine?* to make frantic, lunatic." — *Love's Labor's Lost*, v. 1 (1598).

"What! when a letter is defrauded of its rightful sound?" — *Promus* (1594-96).

789

ULYSSES

"Deceive more slyly than Ulysses could."

"Ulysses, deceitful in speech." — *Ibid.*

3 King Henry VI., iii. 2 (1623).

"As Ulysses and stout Diomedes, With sleight and manhood stole to Rhesus' tents."

Ibid., iv. 2 (1623).

"The mild glance that sly Ulysses lent."

Lucrece (1595).

"That same dog-fox, Ulysses."

Troilus and Cressida, v. 4 (1609).

790

FAITH

"Trust none ;

For oaths are straws, men's faiths are wafer-cakes."

King Henry V., ii. 3 (1600).

"There is no sound faith anywhere." — *Ibid.*

791

LOVED AFTER DEATH

From Shake-speare

“For so it falls out,
That what we have we prize not to
the worth,
Whiles we enjoy it; but being
lack’d and lost,
Why, then we rack the value; then
we find
The virtue that possession would
not show us,
Whiles it was ours.”

Much Ado, iv. 1 (1600).

“I shall be lov’d when I am
lack’d.”

Coriolanus, iv. 1 (1623).

“She ’s good, being gone.”

Anthony and Cleopatra, i. 2
(1623).

From Bacon

“When he is dead, he will be
loved.” — *Promus* (1594–96).

792

SUUM CUIQUE

“*Suum cuique* is our Roman
justice.”

Titus Andronicus, i. 2 (1600).

“*Suum cuique*” [To every man
his own]. — *Ibid.*

793

GALEN AND PARACELSUS

“So I say — both of Galen and
Paracelsus.”

All ’s Well, ii. 3 (1623).

“Galen’s compositions and Para-
celsus’ separations.” — *Ibid.*

794

BEATING THE BUSH FOR A BIRD

“The flat transgression of a
schoolboy, who, being overjoy’d
with finding a bird’s nest, shows it
his companion, and he steals it.” —

Much Ado about Nothing, ii. 1
(1600).

“To beat the bush while
another catches the bird.” — *Ibid.*

795

THE CAT IN THE ADAGE

From Shake-speare

From Bacon

“Live a coward in thine own esteem,
Letting ‘I dare not’ wait upon ‘I
would,’
Like the poor cat in the adage.”
Macbeth, i. 7 (1623).

“The cat would eat fish, but she
will not wet her foot.” — *Promus*
(1594-96).

This is a French proverb — *Le chat aime le poisson, mais il n’aime pas à mouiller la patte* — the cat loveth fish, but she loveth not to wet her paw. It appeared in an English collection of proverbs for the first time, so far as we know, in 1629, or six years after the publication of ‘*Macbeth*.’ Bacon had lived in France.

796

WILL AND WISH

“So the maid that stood in the
way for my wish shall show me
the way to my will.” — *King*
Henry V., v. 2 (1623).

“He had rather have his will
than his wish.” — *Ibid.*

797

QUESTION IN CHEAPSIDE

“What lack you?”
King John, iv. 1 (1623).

“They have a better question in
Cheapside, ‘What lack you?’” —
Ibid.

798

POETRY FEIGNING

“The truest poetry is the most
feigning.”
As You Like It, iii. 3 (1623).

“Poets invent much.” — *Ibid.*

799

LOAN

“Loan oft loses both itself and
friend.”
Hamlet, i. 3 (1604).

“He who loans to a friend loses
double.” — *Ibid.*

800

THE MAGISTRATE

From Shake-speare

"*Lear*. See how yond justice rails upon yond thief. Hark, in thine ear; change places, and, handly-dandy, which is the justice, which is the thief? — Thou hast seen a farmer's dog bark at a beggar?

Gloucester. Ay, sir.

Lear. And the creature run from the cur? There thou might'st behold the great image of authority; a dog's obey'd in office." — *King Lear*, iv. 6 (1608).

From Bacon

"The magistrate determines the man." — *Promus* (1594-96).

801

REPUTATION DEPENDENT ON RANK

"That in a captain's but a choleric word
Which in the soldier is flat blasphemy."

Measure for Measure, ii. 2 (1623).

"Faults that are rich are fair."

Timon of Athens, i. 2 (1623).

"O! what a world of vile ill-favor'd faults
Looks handsome in three hundred pounds a year!"

Merry Wives of Windsor, iii. 4 (1602).

"Let the candied tongue lick absurd pomp,
And crook the pregnant hinges of the knee,
Where thrift may follow fawning."

Hamlet, iii. 2 (1604).

"The learned pate
Ducks to the golden fool."

Timon of Athens, iv. 3 (1623).

"We think that a rich man is always right." — *Promus* (1594-96).

"The fortunate have even three months' children." — *Ibid*.

802

IN THE DOORWAY

From Shake-speare

"Achilles stands i' th' entrance of
his tent."

Troilus and Cressida, iii. 3 (1609).

"They pass'd by me,
As misers do by beggars, neither
gave to me
Good word nor look. What! are
my deeds forgot?"

Ibid.

From Bacon

"Beautiful in the doorway." —
Promus (1594-96).

It was a saying among the Greeks that a man's popularity is measured by the degree of deference shown to him by passers-by, while he is standing in his doorway. Bacon's entry in the *Promus* to this effect is quoted from Aristophanes. Accordingly in the play Ulysses advises the Greeks to pass Achilles, standing in the entrance of his tent, with averted looks, in order to show the sulking warrior his loss of popularity in the army.

803

THE SUN AND TAPERS

"With taper light
To seek the beauteous eye of heaven
to garnish."

King John, iv. 2 (1623).

"To help the sun with lanterns."
— *Promus* (1594-96).

"This work, shining in itself,
needs no taper." — *Amendment of
the Laws* (1616).

804

BULL-BEARING MILO

"For thy vigor,
Bull-bearing Milo his addition yield
To sinewy Ajax."

Troilus and Cressida, ii. 3 (1609).

"He who shall have carried the
calf will carry the bull." — *Promus*
(1594-96).

Both authors refer to the athlete Milo, who, having made a practice of carrying a calf while it was young, continued to do so after it had become full grown.

805

IGNORANCE

From Shake-speare
From Bacon

“O, thou monster ignorance!

“Better unborn than untaught.”

How deform'd dost thou look!”

— *Promus* (1594-96).

Love's Labor's Lost, iv. 2 (1598).

“There is no darkness but ignorance.”

Twelfth Night, iv. 2 (1623).

“The common curse of mankind,
folly and ignorance.”

Troilus and Cressida, ii. 3 (1609).

“Ignorance is the curse of God.”

2 King Henry VI., iv. 7 (1623).

806

NO CONSULTATION BEFORE ALTARS

“Cease, cease these jars, and rest

“There should be no consulta-

your minds in peace!

tion before the altar.” — *Ibid.*

Let's to the altar.”

1 Henry VI., i. 1 (1623).

807

MEAN PEOPLE ATTEMPTING GREAT THINGS

“What may this mean,

“We, mean people, attempt

That we . . . fools of nature,

great things.” — *Ibid.*

So horridly to shake our disposition

With thoughts beyond the reaches

of our souls?”

Hamlet, i. 4 (1603).

“I am very proud, revengeful,
ambitious, with more offences at
my beck than I have thoughts to
put them in, imagination to give
them shape, or time to act them
in. What should such fellows as
I do, crawling between heaven and
earth?” — *Ibid.*, iii. 1.

808

SUFFERANCE GIVING EASE

“Of sufferance comes ease.”

“Of sufferance cometh ease.” —

1 King Henry IV., v. 4 (1600). *Ibid.*

REPENTANCE

From Shake-speare

“O! my offence is rank, it smells
to heaven;
It hath the primal curse upon 't,
A brother's murder! — Pray can I
not,
Though inclination be as sharp as
will;
My stronger guilt defeats my strong
intent;
And, like a man to double business
bound,
I stand in pause where I shall first
begin,
And both neglect. What if this
cursed hand
Were thicker than itself with brother's
blood,
Is there not rain enough in the
sweet heavens
To wash it white as snow? Whereto
serves mercy,
But to confront the visage of offence?
And what's in prayer, but this two-
fold force, —
To be forestalled, ere we come to
fall,
Or pardon'd, being down? Then,
I'll look up;
My fault is past. But, O! what
form of prayer
Can serve my turn? Forgive me
my foul murder? —
That cannot be; since I am still
possess'd
Of those effects for which I did the
murder,
My crown, mine own ambition, and
my queen.

From Bacon

“He that has the principles of
virtue deeply seated in his nature
would repent [having committed a
crime], but he knows not how.” —
Promus (1594-96).

What then? what rests?
 Try what repentance can? what
 can it not?
 Yet what can it, when one cannot
 repent?"

Hamlet, iii. 3 (1604).

810

BOMBASTIC WORDS

From Shake-speare

"O! they have lived long on the
 alms-basket of words. I marvel
 thy master hath not eaten thee for
 a word; for thou art not so long by
 the head as *honorificabilitudinitati-*
bus."¹ — *Love's Labor's Lost*, v. 1
 (1598).

"*Rosalind*. Answer me in one
 word.

Celia. You must borrow me
 Gargantua's mouth first; 't is a
 word too great for any mouth of
 this age's size." — *As You Like It*,
 iii. 2 (1623).

From Bacon

"Cast aside bombast and words
 a foot-and-a-half long." — *Promus*
 (1594-96).

811

FOREIGN WARS

"Be it thy course to busy giddy
 minds
 With foreign quarrels."
2 King Henry IV., iv. 5 (1600).

"Have recourse to a foreign war
 to appease parties at home." —
Ibid.

812

GIVE WORDS TO LOSERS

"Losers will have leave
 To ease their stomachs with their
 bitter tongues."
Titus Andronicus, iii. 1 (1600).

"Always let losers have their
 words." — *Ibid.*

¹ For the history of this famous word, see *supra*, page 127 *et seq.*

813

THINGS UNSEEN DO NOT AFFECT US

From Shake-speare

"There may be in the cup
A spider steep'd, and one may
drink, depart,
And yet partake no venom, for his
knowledge
Is not infected; but if one present
The abhorr'd ingredient to his eye,
make known
How he hath drunk, he cracks his
gorge, his sides,
With violent hefts."

Winter's Tale, ii. 1 (1623).*From Bacon*

"That the eye seeth not, the
heart rueth not." — *Promus* (1594-
96).

814

PRUDENCE

"Hold your tongue
Good prudence."

Romeo and Juliet, iii. 5 (1597).

"'T is wisdom to conceal our mean-
ing."

3 King Henry VI., iv. 7 (1623).

"The prudent man conceals his
knowledge." — *Ibid.*

815

THINGS DONE

"What 's done cannot be undone."
Macbeth, v. 1 (1623).

"Things done cannot be undone."
— *Ibid.*

816

EAR AND VOICE

"Give every man thine ear, but
few thy voice."

Hamlet, i. 3 (1604).

"Let every man be swift to hear,
slow to speak." — *Ibid.*

817

FORGETTING

"Thou canst not teach me to
forget."

Romeo and Juliet, i. 2 (1599).

"The art of forgetting." — *Ibid.*

818

LEISURE

*From Shake-speare**From Bacon*

“We bring forth weeds,
When our quick minds lie still.” — *Promus* (1594-96).
Anthony and Cleopatra, i. 2
(1623).

819

A BOY'S LOVE

“He's mad that trusts in a boy's
love.” — *Ibid.*
King Lear, iii. 6 (1608).

820

LOVE, A FOOL

“So true a fool is love.” — *Ibid.*
Sonnet 57 (1609). “A lover always commits some
folly.” — *Ibid.*

821

LOOKING AT A KING

“Every cat and dog,
And little mouse, every unworthy
thing,
Live here in heaven, and may look
on her.” — *Ibid.*
Romeo and Juliet, iii. 3 (1597).

822

VALOR

“That's a valiant flea that dare
eat his breakfast on the lip of a
lion.” — *King Henry V.*, iii. 7
(1623). “He had need be a wily mouse
should breed in a cat's ear.” — *Ibid.*

823

FRIENDS TO BEASTS

“Nature teaches beasts to know
their friends.” — *Ibid.*
Coriolanus, ii. 1 (1623). “The cat knows whose lips she
licks.” — *Ibid.*

824

JOYS, OVERTHROWING

From Shake-speare

"I am giddy; expectation whirls
me round.

The imaginary relish is so sweet
That it enchants my sense, what
will it be,

When that the watery palate tastes
indeed

Love's thrice-reputed nectar?

Death, I fear me,

Swounding destruction; or some
joy too fine,

Too-subtle potent, and too sharp
in sweetness,

For the capacity of my ruder
powers.

I fear it much; and I do fear
besides,

That I shall lose distinction in my
joys."

Troilus and Cressida, iii. 2
(1609).

From Bacon

"When one good follows
upon another, a man loses his
balance." — *Promus* (1594-96).

825

HAPPIEST LIFE IN IGNORANCE

"We were, fair queen,

Two lads, that thought there was
no more behind,

But such a day to-morrow as to-
day,

And to be boy eternal. . . .

We were a twin'd lambs, that did
frisk i' the sun,

And bleat the one at the other;
what we chang'd

Was innocence for innocence. We
knew not

The doctrine of ill-doing, nor
dream'd

That any did."

Winter's Tale, i. 2 (1623).

"The happiest life is in knowing
nothing." — *Ibid.*

826

SORROWS, SCHOOLMASTERS

*From Shake-speare**From Bacon*

“To wilful men,
The injuries that they themselves
procure
Must be their schoolmasters.”

King Lear, ii. 4 (1608).

“Give sorrow leave awhile to
tutor me.”

King Richard II., iv. 1 (1608).

827

THE HORSE AND THE GRASS

“Ay, sir, but while the grass
grows — the proverb is something
musty.” — *Hamlet*, iii. 2 (1604)

“While the grass grows, the
horse starveth.” — *Ibid.*

828

FIGHTING SHADOWS

“He will fence with his own shadow.”
Merchant of Venice, i. 2 (1600).

“To fight with a shadow.” —
Ibid.

829

PROVIDENCE NOISELESS

“The inaudible and noiseless foot
of time.”
All's Well, v. 3 (1623).

“The gods have woolen feet.”
— *Ibid.*

830

WASTEFUL EXCESS

“What fool hath added water to
the sea?”
Titus Andronicus, iii. 1 (1600).

“To dig a well by the river's
side.” — *Ibid.*

831

DILUCULO SURGERE

“*Diluculo surgere*, thou know'st.”
Twelfth Night, ii. 3 (1623).

“*Diluculo surgere saluberrimum*
est.” — *Ibid.*

FRIENDSHIP BETWEEN SUPERIORS AND INFERIORS

From Shake-speare

"*Timon.* Had I a steward
 So true, so just, and now so comfortable?
 It almost turns my dangerous nature mild.
 Let me behold thy face. Surely, this man
 Was born of woman . . . I do proclaim
 One honest man — mistake me not, but one.
 No more, I pray, and he 's a steward."

Timon of Athens, iv. 3 (1623).*From Bacon*

"There is little friendship in the world, and least of all between equals, which was wont to be magnified. That that is, is between superior and inferior, whose fortunes may comprehend the one the other." — *Essay of Followers and Friends* (1597-98).

When Timon lost his wealth all his friends forsook him, with one exception. Shake-speare emphasizes the character of this exception — "and he 's a steward" — evidently in view of the theory enunciated by Bacon, that enduring friendships can exist only between superiors and inferiors.

It is possible that Bacon may have had in mind the extraordinary fidelity of his own steward, Sir Thomas Meautys, "one of the noblest of the noble order of loyal servants — loyal to the full extent of his means and abilities — in adversity as in prosperity, in disgrace as in honor — loyal through life and beyond it — *superstitis cultor, defuncti admirator* — the creditor who never ceased to be a friend." — SPEDDING'S *Life and Letters of Francis Bacon*, vii. 323.

STUMBLING AT THE THRESHOLD

"Many men that stumble at the threshold
 Are well foretold that danger lurks within."

3 King Henry VI., iv. 7 (1623).

"To stumble at the threshold."
 — *Promus* (1594-96).

834

ALL'S WELL

*From Shake-speare**From Bacon*

"All's well that ends well."

"All's well that ends well." —

All's Well that Ends Well (1623). *Promus* (1594-96).

Bacon's *Promus* entry, quoted above, lends no support to the theory that the play, mentioned by Meres as 'Love's Labor's Won,' was identical with 'All's Well that Ends Well.'

835

OLD AGE, ODISIOUS

"Age, I do abhor thee."

"Thou, odious old age." — *Ibid.**Passionate Pilgrim* (1599).

836

BITING THE BRIDLE

"The iron bit he crushes 'tween
his teeth,

Controlling what he was controlled
with."

"To bite the bridle." — *Ibid.**Venus and Adonis* (1593).

837

THOUGHT IS FREE

"Thought is free."

"Thought is free." — *Ibid.**The Tempest*, iii. 2 (1623).*Twelfth Night*, i. 3 (1623).

"Thoughts are no subjects."

Measure for Measure, v. 1 (1623).

838

JESTS LIE IN THE EAR

"A jest's prosperity lies in the ear
Of him that hears it, never in the
tongue

Of him that makes it."

"A man must tell you tales and
find you ears." — *Ibid.*

Love's Labor's Lost, v. 2 (1598).

839

GOD'S BLESSING AND THE WARM SUN

*From Shake-speare**From Bacon*

"Thou out of heaven's benediction
com'st to the warm sun."

King Lear, ii. 2 (1608).

"Out of God's blessing into the
warm sun." — *Promus* (1594-96).

840

INSTRUCTION THROUGH THE SENSES

"To split the ears of the ignorant,
who for the most part are
capable of nothing but inexplicable
dumb-shows and noise."

Hamlet, iii. 2 (1603).

"Whilst the minds of men continued
rude and without practice
in matters of subtlety and speculation,
and in a manner incapable
of receiving such things as do not
directly fall under and strike the
senses." — *Preface to the Wisdom
of the Ancients* (1609).

The same class of people is referred to in these two passages, persons to whom truth must be taught through the senses (*i. e.* sight and hearing) rather than through abstractions and generalities of thought.

841

SECRET STUDIES

"*Prospero*. These being all my
study,
The government I cast upon my
brother,
And to my state grew stranger,
being transported
And rapt in secret studies."

Tempest, i. 2 (1623).

"Men, eminent in virtue, often
abandon their fortunes willingly,
that they may have leisure for
higher pursuits." — *Advancement
of Learning* (1603-5).

Mr. James Russell Lowell asks, "In *Prospero* shall we not recognize the artist himself?" Without doubt, as we have already shown ('Francis Bacon our Shake-speare,' 52); but what "secret studies" can we attribute to the reputed poet from Stratford? On the other hand, Bacon declared that in

his studies he was following the guidance of none, nor even communicating his thoughts "to a single individual."—*Novum Organum*.

842

WOMAN, ILL OR WELL AT HER OPTION

*From Shake-speare**From Bacon*

"I am quickly ill and well,
So Anthony loves."

Anthony and Cleopatra, i. 2
(1623).

"A woman is ill when she
pleases, and when she pleases, she
is well."—*Promus* (1594-96).

843

QUARRELS

"In the managing of quarrels
you may say he is wise; for either
he avoids them with great *discre-*
tion, or undertakes them with a
most Christian-like *care*."—*Much*
Ado, ii. 3 (1600).

"Beware of entrance to a quarrel."
Hamlet, i. 3 (1603).

"For quarrels they are with *care*
and *discretion* to be avoided."—
Essay of Travel (1625).

844

UNDER THE ARM-PITS

"*Mercutio*. Why the devil came
you between us?
I was hurt under your arm."

Romeo and Juliet, iii. 1 (1597).

"Romeo he cries aloud,
'Hold, friends! friends, part!' and,
swifter than his tongue,
His agile arm beats down their
fatal points,
And 'twixt them rushes; under-
neath whose arm
An envious thrust from Tybalt hit
the life
Of stout *Mercutio*, and then Tybalt
fled."

Ibid.

"Things done under the arm-
pits."—*Promus* (1594-96).

Bacon quotes from Erasmus an old proverb to the effect
that things done under the arm or arm-pits are odious. This

was in 1594-96. In 1597 the tragedy of 'Romeo and Juliet' makes its appearance, with a conspicuous instance of a deed of this kind made use of in the plot. Mercutio and Tybalt, members respectively of the rival houses of Montague and Capulet, are engaged in a street brawl. Romeo rushes in between them, strikes down their swords and orders them to desist. Mercutio, being Romeo's friend, evidently complies at once, but Tybalt, full of the ancient rancor and partly hidden by Romeo's body from view, takes advantage of the situation and with a sudden and unexpected thrust under Romeo's arm kills his antagonist. The dramatist styles this act as "envious" or shameful, in exact accordance with the proverb to which he twice refers.

845

FRIEND, A MIRROR

From Shake-speare

From Bacon

"You go not till I set up a glass
Where you may see the inmost
part of you."

"There is no better glass than
an old friend."—*Promus* (1594-
96).

Hamlet, iii. 4 (1604).

846

NO CONFIDENCE IN PRINCES

"O, how wretched
Is that poor man that hangs on
princes' favors!"

"Put no confidence in princes."
—*Ibid.*

King Henry VIII., iii. 2 (1623).

847

STIR NO EMBERS

"Your speech is passion ;
But, pray you, stir no embers up."
Anthony and Cleopatra, ii. 2
(1623).

"Stir no evil that is well settled."
—*Ibid.*

848

INNOCENCE

"The trust I have is in mine inno-
cence."
2 King Henry VI., iv. 4 (1623).

"Innocence is its own defence."
—*Ibid.*

26

849

CHARACTER OF KING HENRY VI

From *Shake-speare*From *Bacon*

"When thou com'st to kneel at
Henry's feet,
Thou may'st bereave him of his
wits."

"King Henry VI., that innocent
prince." — *History of Henry VII.*
(1621).

1 *King Henry VI.*, v. 3 (1623).

The term "innocent," here applied to Henry VI., means imbecile or half-witted.

850

SWEETS AND SOURS

"But sweetest things turn sourest
by their deeds;
Lillies that fester smell far worse
than weeds."

Sonnet 94 (1609).

"The sweets we wish for turn to
loathed sour."

Lucrece (1594).

"Things, sweet to taste, prove in
digestion sour."

King Richard II., i. 3 (1597).

"This intrusion shall,

Now seeming sweet, convert to
bitter gall."

Romeo and Juliet, i. 5 (1597).

"The food that to him now is as
luscious as locusts shall be to him
shortly as bitter as coloquintida."¹
— *Othello*, i. 3 (1622).

"The vinegar of sweet wine." —
Promus (1594-96).

"Beware of the vinegar of sweet
wine." — *Ibid.*

"The best things are in their
corruption the worst; the sweetest
wine makes the sharpest vinegar."
— *Charge against Somerset* (1616).

851

FROST BURNS

"Frost itself as actively doth
burn."

Hamlet, iii. 4 (1604).

"Frost burns." — *Promus* (1594-96).

¹ "Some apothecaries, upon stamping of colonquintida, have been put into a great scouring by the vapor only." — BACON's *Natural History*.

852

YOUTHFUL LOVE

From Shake-speare

"It cannot be that Desdemona
should long continue her love to
the Moor, . . . nor he his to her;
. . . she must change for youth."
— *Othello*, i. 3 (1622).

From Bacon

"Love is nourished on young
flesh." — *Promus* (1594-96).

853

APPETITE

"As if increase of appetite had
grown by what it fed on."
Hamlet, i. 2 (1604).

"Appetite comes by eating." —
Ibid.

854

FEAST AND FRAY

"The latter end of a fray and the
beginning of a feast."
1 King Henry IV., iv. 2 (1598).

"Better coming to the ending
of a feast than to the beginning of
a fray." — *Ibid.*

855

TRUE TO ONE'S SELF

"To thine own self be true."
Hamlet, i. 3 (1603).

"I prefer nothing but that they
be true to themselves, and I true
to myself." — *Ibid.*

"Whate'er it be, be thou still like
thyself."
3 King Henry VI., iv. 7 (1623).

"This rich praise, that you alone
are you."

Sonnet 84 (1609).

"While I remain above the ground,
you shall

Hear from me still; and never of
me aught

But what is like me formerly."

Coriolanus, iv. 1 (1623).

"I am Anthony yet."

Anthony and Cleopatra, iii. 2 (1623).

"Make me but like my thoughts."
All's Well, iii. 1 (1623).

856

SPEAKING TREASON BEHIND CLOSED DOORS

*From Shake-speare**From Bacon*

"Aumerle. Then give me leave
that I may turn the key,
That no man enter till my tale be
done.

"Shut the door, for I mean to
speak treason." — *Promus* (1594-
96).

Bolingbroke. Have thy desire.

[*Aumerle locks the door.*

York [*within*]. My liege, beware!
look to thyself!

Thou hast a traitor in thy presence
there."

King Richard II., v. 3 (1597).

"O villainy! Ho! let the door be
lock'd!

Treachery! seek it out."

Hamlet, v. 2 (1604).

857

STUMBLING IN HASTE

"Stumble with haste."

"He stumbles who makes too

Love's Labor's Lost, ii. 1 (1598). ; much haste." — *Ibid.*

"They stumble that run fast."

Romeo and Juliet, ii. 3 (1599).

858

CÆSAR AND HIS FORTUNE

"Now am I like that proud insult-
ing ship

Which Cæsar and his fortune bare
at once."

1 Henry VI., i. 2 (1623).

"As Cæsar said to the pilot of
the ship, to strengthen his courage,
'you bear Cæsar and his for-
tune.' " — *De Augmentis* (1622).

859

NEIGHBORS

"Our bad neighbor makes us early
stirrers."

King Henry V., iv. 1 (1623).

"He who has a good neighbor
has a good morning." — *Promus*
(1594-96).

860

FUNERAL BELL

*From Shake-speare**From Bacon*

"[*A bell rings.*
I go, and it is done; the bell in-
vites me.

"The pope is decrepit, and the
bell goeth for him."—*Essay of*
Death (posthumous).

Hear it not, Duncan; for it is a
knell

That summons thee to heaven, or
to hell."

Macbeth, ii. 1 (1623).

861

SLEEPING SPEECH

"*Speed.* She doth talk in her
sleep.

Launce. It's no matter for that,
so she sleep not in her talk."—

The Two Gentlemen of Verona,
iii. 2 (1623).

"If you will give me leave to
awake you, when I think your
discourses do but sleep, I will keep
watch."—*An Advertisement touch-*
ing an Holy War (1622).

862

TURKISH TREATMENT OF WOMEN

"Wine loved I deeply; dice
dearly; and in woman out-para-
moured the Turk."—*King Lear*,
iii. 4 (1608).

"A people [Turks] that is with-
out natural affection, and, as the
Scriptures saith, that regardeth not
the desires of women."—*Ibid.*

863

PHILOSOPHER'S STONE AND HOLY WARS

"*Falstaff.* It shall go hard, but
I will make him a philosopher's
two stones to me."—*2 King Henry*,
iv., iii. 2 (1600).

"I was ever of opinion that the
Philosopher's Stone and an Holy
War were but the *rendez-vous* of
cracked brains, that wore their
feather in their head instead of
their hat."—*Speech of Pollio.*
Ibid.

The above-given passage from Bacon is part of a fictitious debate composed by him on the subject of a holy war. Among the opinions expressed by the different speakers were naturally some that were contrary to Bacon's own, while others were in agreement with him. Pollio in a single sentence gives one of each of these two kinds. He condemns the theory of the Philosopher's stone, as Bacon does, and accordingly we find that theory ridiculed in Shake-speare. He also condemns all holy wars, but such condemnation has no place in the dramas of Shake-speare, for Bacon, with some qualifications, approved of them.

864

DRESS DISTINGUISHING RANK

From Shake-speare

"I think the king is but a man, as I am; the violet smells to him, as it doth to me; the element shows to him, as it doth to me; all his senses have but human conditions; his ceremonies laid by, in his nakedness he appears but a man."—*King Henry V.*, iv. 1 (1623).

From Bacon

"It was no mean apprehension of Lucian, who says of Menippus, that in his travels through hell he knew not the kings of the earth from other men; . . . forgetting how unclothedly they came hither."—*Essay of Death* (posthumous).

865

PLEBEIANS

"More of your conversation would infect my brain, being the herdsmen of the beastly Plebeians."—*Coriolanus*, ii. 1 (1623).

"Now, to say that the king cannot grant or erect any office *de novo*, no man, I think, will be such a plebeian (I mean both in science and honor) as so to affirm."—*De Rege Inconsulto* (1616).

The contempt for plebeians, shown in the play of 'Coriolanus,' is found in every utterance of Bacon pertaining to them.

866

COUNTIES PALATINE

From Shake-speare

"*Nerissa*. Then there is the county Palatine.

Portia. In truth, I know it is a sin to be a mocker; but he! why, he hath a horse better than the Neapolitan's, a better bad habit of frowning than the count Palatine."
— *The Merchant of Venice*, i. 2 (1600).

From Bacon

"If the king will erect a county Palatine (which is a little model of a monarchy subordinate), what a number of offices are incident to the same!"— *De Rege Inconsulto* (1616).

There were originally three of these counties Palatine in England, but they had been either extinguished or their unreasonable privileges abridged, before the time of Shake-speare. The dramatist's familiarity with this peculiar and recondite kind of jurisdiction, however, is indicated by his play on the name given to the nobleman by the maid.

867

JACK CADE

"*Idem*. I present your grace a traitor's head,

The head of Cade, whom I in combat slew.

King Henry. The head of Cade?

Great God, how just art thou!

O! let me view his visage being dead,

That, living, wrought me such exceeding trouble."

2 *King Henry VI.*, v. 1 (1623).

"He that will tell me that the king's right shall be tried between J. S. and J. D., I will think him alike of kin to Jack Cade or Jack Straw."— *Ibid.*

John Cade was a reformer, and, among the many reformers who have sacrificed their lives in the cause of the Eng-

lish people against injustice and oppression of rulers, especially entitled to honor. Perhaps no other man in the history of the country has ever taken arms in opposition to government with claims so moderate and reasonable, or prosecuted them in a manner so prudent, as he did. And yet Bacon and Shake-speare alike lavished their powers of ridicule and sarcasm upon his memory.

868

CRUSADES

*From Shake-speare**From Bacon*

"I'll make a voyage to the Holy Land,
To wash this blood off from my guilty hand."

King Richard II., v. 6 (1597).

"Therefore, friends,
As far as to the sepulchre of Christ,
(Whose soldier now, under whose blessed cross
We are impressed and engag'd to fight)

Forthwith a power of English shall we levy."

1 King Henry IV., i. 1 (1598).

"There is no such enterprise at this day for secular greatness and terrene honor as a war upon infidels. . . . It is my opinion that a war upon the Turk is more worthy than upon any other gentiles, infidels, or savages, that either have been or are now, both in point of religion and in point of honor." — *An Advertisement touching an Holy War* (1622).

869

LAW OF COMBAT

"*Suffolk*. Please it your majesty, this is the man
That doth accuse his master of high treason.

Horner. I never said nor thought any such matter. God is my witness, I am falsely accused by the villain.

King Henry. Away with them to prison; and the day
Of combat shall be the last of next month."

2 King Henry VI., i. 3 (1594).

"There is as well a judgment and recovery by war and arms, as by law and course of justice. For war is a tribunal-seat, wherein God giveth the judgment, and the trial is by battle or duel, as in the case of private right." — *Post-Nati Speech* (1608).

"[*They fight, and Peter strikes
down his master.*

Horner. Hold, Peter, hold ! I confess, I confess treason."

2 King Henry VI., ii. 3.

Both authors approve the law of combat, or the settlement of questions of private right between individuals in the same manner as nations barbarously do still, by appeals to force.

870

BLACK

From Shake-speare

From Bacon

"Coal-black is better than another hue,

"Black will take no other hue."
Promus (1594-96).

In that it scorns to bear another hue ;

For all the water in the ocean

Can never turn the swan's black legs to white."

Titus Andronicus, iv. 2 (1600).

871

TO-MORROW

"To-morrow, and to-morrow, and to-morrow,

Creeps in this petty pace from day to day,

To the last syllable of recorded time."

Macbeth, v. 5 (1623).

"We ought to be creatures of to-day, by reason of the shortness of life, not of to-morrow ; but as he says, seizing the present time ; for to-morrow will have its turn and become to-day." — *Meditationes Sacrae* (1597).

872

LIMITATION OF CARE

"Care is no cure, but rather corrosive,

For things that are not to be remedied."

1 King Henry VI., iii. 3 (1623).

"Things past redress are now with me past care."

King Richard II., ii. 3 (1597).

"We dwell on our cares longer than is necessary for just deliberation and decision. For which of us is there who cares only so much as is necessary that he may know what to do, or know that he can do nothing ? and does not turn the same things over and over in

"What a plague means my niece, to take the death of her brother thus? I am sure care's an enemy to life." — *Twelfth Night*, i. 3 (1623).

"Past care is still past cure."

Love's Labor's Lost, v. 2 (1598).

his mind, and hang uselessly in the same circle of cogitations, till he lose himself in them?" — *Meditationes Sacrae* (1597).

873

MINOTAUR AND THE LABYRINTH

From Shake-speare

"But, Suffolk, stay;
Thou may'st not wander in that
labyrinth;
There Minotaurs and ugly trea-
sons lurk."

1 King Henry VI., v. 3 (1623).

From Bacon

"The unhappy and infamous birth of the monster Minotaurus, which devoured the ingenuous youth, was owing to the wicked industry and pernicious genius of this man. Then to conceal the first mischief he added another, and for the security of the pest devised and constructed the labyrinth, a work wicked in its end and destination." — *Wisdom of the Ancients* (1609).

874

GYPSIES

"That handkerchief
Did an Egyptian to my mother
give;
She was a charmer; and could
almost read
The thoughts of people; she told
her, while she kept it,
'T would make her amiable, and
subdue my father
Entirely to her love; but if she
lost it,
Or made a gift of it, my father's eye
Should hold her loathed, and his
spirits should hunt
After new fancies."

Othello, iii. 4 (1623).

"Where vagabonds be found in the realm, calling themselves Egyptians, it is felony." — *A Preparation for the Union of Laws* (1608).

PUNISHMENTS OF MEN AND WOMEN FOR TREASON

From Shake-speare

"*Bolingbroke*. Madam, sit you
and fear not; whom we raise,
We will make fast within a hal-
low'd verge.

[*Here they perform the ceremonies,
belonging, and make the circle.*

Spirit. Adsum.

Margery Jourdain. Asmath!

By the eternal God, whose name
and power

Thou tremblest at, answer that I
shall ask;

For till thou speak, thou shalt not
pass from hence.

Spirit. Ask what thou wilt. That
I had said and done!

Bolingbroke. First, of the King.
What shall of him become?

Spirit. The duke yet lives, that
Henry shall depose;

But him outlive, and die a violent
death.

King Henry [*To Margery Jour-
dain and the others*].

You four, from hence to prison
back again;

From thence, unto the place of
execution;

The witch in Smithfield shall be
burn'd to ashes,

And you three shall be *strangled
on the gallows*."

2 *King Henry VI.*, i. 4; ii. 3
(1623).

From Bacon

"Where a man doth compass or
imagine the death of the king, if
it appear by any overt act, it is
treason.

In treason, the corporal punish-
ment is *by hanging*; and in women,
by burning." — *Union of Laws*
(1608).

PRIVILEGE OF SANCTUARY

From Shake-speare

"*Hastings*. On what occasion, God
 he knows, not I,
 'The Queen, your mother, and your
 brother York,
 Have taken sanctuary; the tender
 prince
 Would fain have come with me to
 meet your grace,
 But by his mother was perforce
 withheld.

Buckingham. Fie! what an indi-
 rect and peevish course
 Is this of hers.—Lord Cardinal,
 will your grace
 Persuade the Queen to send the
 Duke of York
 Unto his princely brother pres-
 ently?

If she deny, Lord Hastings, go
 with him,
 And from her jealous arms *pluck*
him perforce."
King Richard III., iii. 1 (1597).

From Bacon

"At Exeter the king consulted
 with his counsel, whether he should
 offer life to Perkin if he would quit
 the sanctuary and voluntarily sub-
 mit himself. The counsel were
 divided in opinion. Some advised
 the king to *take him out of sanc-
 tuary perforce*."—*History of Henry*
VII. (1621).

FAULTS OF RULERS

"Heaven forbid
 That kings should let their ears
 hear their faults hid."

Pericles, i. 2 (1609).

"Pace, the bitter fool, was not
 suffered to come at the Queen, be-
 cause of his bitter humor. Yet
 at one time some persuaded the
 Queen that he should come to her.
 So he was brought to her, and the
 Queen said: 'Come on, Pace, now
 we shall hear of our faults.' Saith
 Pace, 'I do not use to talk of that
 that all the town talks of.'—
Apothegms (posthumous).

878

DEUCALION, PROGENITOR OF THE HUMAN RACE

From Shake-speare

From Bacon

"Yet you must be saying, Marius is proud; who in a cheap estimation is worth all your predecessors since Deucalion." — *Coriolanus*, ii. 1 (1623).

"The poets relate that when the inhabitants of the old world were utterly extinguished by the universal deluge, none remained except Deucalion and Pyrrha." — *Wisdom of the Ancients* (1609).

Deucalion was thus, according to both authors, the common ancestor of the human race.

879

TWO WORLDS

"Let the frame of things disjoint, both the worlds suffer." — *Macbeth*, iii. 2 (1623).

"To this point I stand,
That both the worlds I give to
negligence,
Let come what comes; only I'll be
reveng'd
Most thoroughly for my father."

Hamlet, iv. 5 (1604).

"It would be disgraceful if, while the regions of the material globe — that is, of the earth, of the sea, and of the stars, — have been in our times laid widely open and revealed, the intellectual globe should remain shut up within the narrow limits of old discoveries." — *Novum Organum* (1620).

"It is the perfect law of the inquiry of truth, 'that nothing be in the globe of matter which has not its parallel in the globe of crystal or the understanding.'" — *De Augmentis* (1622).

What Shake-speare meant by "both worlds" is explained in Bacon. One of the latter's tracts is called 'A Description of the Intellectual Globe.'

880

EDUCATION OF THE DRAMATIST

"*Shallow*. Sir, I dare say, my cousin William is become a good scholar. He is at Oxford still, is he not?

Silence. Indeed, sir, to my cost.

"This work I knew not to whom to dedicate rather than to the Society of Gray's Inn, the place whence my father was called to the highest place of justice, and

Shallow. He must then to the inns of court shortly.

where myself have lived." — *Arguments of Law* (1616).

The very same day did I fight with one Sampson Stockfish, a fruiterer, behind Gray's Inn." — *2 King Henry IV.*, iii. 2 (1600).

The course of study recommended by Justice Shallow — from the Universities to the Inns of Court — was the one actually pursued by Bacon. And it was the one which the anonymous author of a book, entitled 'Polymanteia,' and published in Cambridge in 1595, tells us was also pursued by the poet who wrote the 'Venus and Adonis.' That the latter could by any possibility have been William Shakspeare of Stratford will not be contended. No person by that name was ever matriculated at either of the universities or enrolled at one of the Inns of Court. And yet, as this contemporary in the book above-mentioned publicly assures us, the author of the poem, 'Venus and Adonis,' was so matriculated or so enrolled. Whoever he may have been, therefore, it is beyond all question that he was personally known by a pseudonym. And that pseudonym, as the writer of the book also tells us, was Shakespeare.

881

SYLLOGISMS

From Shake-speare

"Anything that's mended is but patched: virtue that transgresses is but patched with sin; and sin that amends is but patched with virtue. If that this simple syllogism will serve, so; if it will not, what remedy? As there is no true cuckhold but calamity, so beauty's a flower." — *Twelfth Night*, i. 5 (1623).

From Bacon

"I therefore reject the syllogism; and that not only as regards principles (for to principles the logicians themselves do not apply it), but also as regards middle propositions; which, though obtainable no doubt by the syllogism, are, when so obtained, barren of works, remote from practice, and altogether unavailable for the active department of the sciences." — *Plan of the Instauration* (1620).

What Bacon condemns as a false method of reasoning Shake-speare faithfully illustrates.

882

PROPHESYING THE FUTURE FROM THE PAST

From Shake-speare

From Bacon

"There is a history in all men's
lives,
Figuring the nature of the times
deceas'd,
The which observ'd, a man may
prophecy,
With a near aim, of the main
chance of things,
As yet not come to life."

2 *King Henry IV.*, iii. 1 (1600).

"Whereas this is added in the
fable, that Proteus was a prophet
and knew the three times [past,
present, and future]; this agrees
well with the nature of matter;
for if a man knew the conditions,
affections, and processes of matter,
he would certainly comprehend
the sum and general issue (for I
do not say that his knowledge
would extend to the parts and
singularities) of all things, past,
present, and to come." — *Wisdom
of the Ancients* (1609).

The difference between these two passages lies wholly in the application; the thought is the same. That is to say, full knowledge of all the antecedents of the present state of things, whether in nature (as Bacon says) or in human life (as Shake-speare says), would enable a man to predict the future.

It is noticeable also that the same slight limitation of this prophetic power is given in both:

"A man [thus equipped] may prophecy of the *main* chance of things with a near aim." — SHAKE-SPEARE.

"I do not say that his knowledge would extend to the parts and singularities." — BACON.

883

MELTING OF THE BODY AT DEATH

"O, that this too, too solid flesh
would melt,
Thaw, and resolve itself into a
dew."

Hamlet, i. 2 (1603).

"Melting of the body is the
work of the vital spirits alone,
when they are excited by heat;
for then, though under confine-
ment, they necessarily expand and

“Have I not hideous death within
 my view,
 Retaining but a quantity of life
 Which bleeds away, even as a form
 of wax
 Resolveth from its figure 'gainst
 the fire?”
King John, v. 4 (1623).

make the grosser parts, the flesh
 soft and fusible, as in the case of
 metals and wax.”—*History of Life
 and Death* (1623).

Bacon believed that all vital spirit is compounded of flame and air. “Flame,” he said, “is a momentary, air a permanent, substance; the living spirits of animals are of a middle nature between them.” He therefore took the ground that continuity of life depends upon the proper equilibrium existing between these two substances in the spirit; and that if from any cause the inflammatory element should become excessive, then the body would melt and death ensue. Not only is this singular conception common to both authors, but also the same simile, derived from the nature of wax, to illustrate it.

884

KNOWING ONE'S SELF

From Shake-speare

From Bacon

“Know yourself.”
As You Like It, iii. 5 (1623).

“Know thyself.”
 — *Promus* (1594-96).

“Cruel are the times when we are
 traitors
 And do not know ourselves.”
Macbeth, iv. 2 (1623).

“I have much ado to know my-
 self.”
Merchant of Venice, i. 1 (1600).

“*Duke*. I pray you, sir, of
 what disposition was the Duke?”

Escalus. One that, above all
 other strifes, contended especially
 to know himself.” — *Measure for
 Measure*, iii. 2 (1623).

"I profit in the knowledge of myself."

Twelfth Night, v. 1 (1623).

"*Servant*. What are we, Ape-
mantus ?

Apem. Asses.

Serv. Why ?

Apem. That you ask me what
you are, and do not know your-
selves."—*Timon of Athens*, ii. 2
(1623).

885

HOPE

From Shake-speare

"It never yet did hurt
To lay down likelihoods and forms
of hope."

2 Henry IV., i. 3 (1600).

"*Duke*. So, then, you hope of par-
don from Lord Angelo ?

Claudio. The miserable have no
other medicine,

But only hope.

I have hope to live, and am pre-
pared to die.

Duke. Be absolute¹ for death;
either death or life

Shall thereby be the sweeter."

Measure for Measure, iii. 1 (1623).

From Bacon

"Hope befits not man ; it makes
the mind light, frothy, unequal,
wandering."

"It was an idle fiction of the
poets to make hope the antidote of
human diseases."—*Meditationes*
Sacrae (1597).

Of all the sentiments of the human heart, one of the most highly valued is hope. It has almost always been regarded as a blessing. Shelley says that "Hope and Youth are the children of one mother, Love ;" Whittier, that it is "God's special gift to all ;" Keats, that it is of "celestial sweetness ;" and Sam Johnson, that "where there is no hope, there can be no endeavor." What more terrible inscription could have

¹ That is, be certain ; a Latinism.

been placed over the door of the infernal regions than that which Dante reports :

“All hope abandon, ye who enter here.”

Singularly enough, however, Francis Bacon, during the greater part of his life and to within a short time of his death, condemned the sentiment of hope. He sought for himself and for mankind absolute veracity, or freedom from every kind of delusion. He said :

“In hope there seems to be no use. For what avails the anticipation of good ? If the good turn out less than you hoped for, good though it be, yet because it is not *so* good, it seems to you more like a loss than a gain, by reason of the over-hope. If the event be equal to the hope, then the flower of it, having been by that hope already gathered, you find it stale and almost distasteful. If the good be beyond the hope, then no doubt there is a sense of gain ; but had it not been better to gain the whole by hoping not at all than the difference by hoping too little ? And such is the effect of hope in prosperity. But in adversity it enervates the true strength of the mind. For matter of hope cannot always be forthcoming ; and if it fail, though but for a moment, the whole strength and support of the mind goes with it. Moreover the mind suffers in dignity, when we endure evil only by self-deception and looking another way, and not by fortitude and judgment. And therefore it was an idle fiction of the poets to make Hope the antidote of human diseases, because it mitigates the pain of them ; whereas it is in fact an inflammation and exasperation of them rather, multiplying and making them break out afresh.” — *Meditationes Sacrae* (1597).

The same peculiar and exceptional repugnance to hope is several times expressed in Shake-speare. In ‘Measure for Measure,’ for example, the Duke enjoins Claudio, who lies in prison under prospect of immediate death, “Be absolute for death,” that is, be certain of death, entertain no hope ; for then —

“either death or life
Shall thereby be the sweeter.”

To show at a glance the great variety and scope of the foregoing parallelisms, as well as for ease of reference, we now recapitulate them by their headings:

INDEX OF PARALLELISMS

[Numerals denote number of parallelism.]

- Abstemiousness, 597.
- Accents of Words, 561.
- Accidents of Life, 580.
- Accusation, Silence under, 126.
- Actæon and his Hounds, 700.
- Actæon turned into a Stag, 538.
- Action and Imagination, 508.
- Action is Eloquence, 452.
- Actium, Battle of, 620.
- Actor forgetting his Part, 224.
- Acts not to be judged by Effects, 249.
- Adam, Penalty of, 353.
- Adamant, 322.
- Address in Court, 154.
- Adonis' Gardens, 480.
- Advantage of Time, 334.
- Æolus, Kingdom of, 628.
- Ætna burning, 679.
- Affection and Reason, 449.
- Africa breeding Monsters, 723.
- Age and Youth, 380.
- Age, deforming Mind, 129.
- Age, old, Bodies wrinkled in, 111.
- Age, old, Premature, 496.
- Agents, Repudiation of, by Princes, 123.
- Aims in Life, 606.
- Air for Homes, 473.
- Air in the Earth, 629.
- Air poisoned by foul Breaths, 445.
- All's well that ends well, 834.
- Altars, no Consultation before, 806.
- Anathema from Christ, 351.
- Anaxarchus, 12.
- Ands and Ifs, 301.
- Angels, Fall of the, 99.
- Anger, a temporary Madness, 203.
- Anger, affecting the Heart, 159.
- Anger, gaining Time in, by Counting, 127.
- Anger, Refrainings of, to gain Time, 227.
- Anger, Suppressions of, 385.
- Animation suspended by Drugs, 173.
- Anthony and Love, 381.
- Anticipations of Mind, 450.
- Antipodes, 557.
- Antiquity, Youth of the World, 263.
- Anvils, Truth forged on, 288.
- Apothecary Shop, 302.
- Apparitions, 166.
- Appetite, growing by what it feeds on, 853.
- Applause of Rabble, 567.
- Archery, 660.
- Archery, White in, 669.
- Ariadne and Theseus, 702.
- Ariel, a Spirit, 456.
- Arion among Dolphins, 231.
- Aristotle, Misquotation from, 69.
- Arm-pits, under the, 844.
- Arms of Kings long, 343.
- Army commanded from a Litter, 582.
- Arrows, Parthian, 290.
- Art and Nature, Relations between, 342.
- Art progressive, 469.
- Art, subject to Nature, 294.

- Ashes of Fortune, 319.
 Astrology, 241.
 Atalanta's Speed, 541.
 Atom, Dimensions of an, 645.
 Axletree of the Earth, 560.

 Backgrounds dark, 337.
 Bacon and Hog, 251.
 Bacon's Knowledge, Extent of, 240.
 Bacon's Portfolio, 636.
 Bail, Death an Arrest without, 105.
 Banishment of Women from Court, 143.
 Bashfulness and Stage-playing, 593.
 Basilisk, 273.
 Bastinado, 141.
 Beasts knowing Friends, 823.
 Beating Bush for Bird, 794.
 Beauty is Virtue, 583.
 Beauty, personal, and Virtue, 156.
 Bees, Kings of, 3.
 Beggars, no Choosers, 314.
 Behavior, a Garment, 75.
 Beings, Human, Sport for the Gods, 100.
 Bell, funeral, 860.
 Bellerophon's Letters, 185.
 Belly, Rebellion against, 191.
 Benefit of Clergy, 459.
 Benefits, Caution in conferring, 352.
 Benevolence Tax, 748.
 Bermoothes, 481.
 Bestriding the Sea, 275.
 Better seldom comes, 625.
 Bird, beating Bush for, 794.
 Birth, crying at, 197.
 Blabbing, 71.
 Black, 870.
 Bladders, swimming on, 609.
 Blessing of God and warm Sun, 839.
 Blood, Circulation of the, 85.
 Blood, swooning at Sight of, 752.
 Bodies, Conservation of, 262.
 Bodies, spirits in Inanimate, 589.
 Bodies wrinkled in old Age, 111.
 Body and Soul, League of, 209.
 Body of Man, a musical Instrument, 418.
 Body with King, and King with Body, 43.
 Bolt, Fool's, 395.
 Bombastic Words, 810.
 Books, more durable than Monuments, 266.
 Bosphorus, Current through, 94.
 Boys' Love, 819.
 Branding Hands, 623.
 Breaths poisoning Air, 445.
 Brewer's Horse, 354.
 Bridle, biting the, 836.
 Broken Music, 388.
 Brokerage, Royal, 362.
 Brothels, 664.
 Brownists, 95.
 Brutes, Sympathy with, 516.
 Brutus, Marcus, bastard Son of Cæsar, 413.
 Burning Glasses, destructive Uses of, 389.
 Burning Glasses, Heat from, 680.
 Bull-bearing Milo, 804.
 Butterflies, chasing, 9.
 Buyer's Price, 564.

 Cade, Jack, 867.
 Cæsar, Augustus, and Marc Anthony, 16.
 Cæsar, Julius, and his Fortune, 858.
 Cæsar, Julius, affected by Flattery, 247.
 Cæsar, Julius, Ambition of, 772.
 Cæsar, Julius, Assassination of, 653.
 Cæsar, Julius, a Tyrant, 617.
 Cæsar, Julius, Darkness at Death of, 652.
 Cæsar, Julius, declining the Crown, 58.

- Cæsar, Julius, desiring Title of King, 639.
 Cæsar, Julius, Downfall of, due to Envy, 11.
 Cæsar, Julius, Father of Marcus Brutus, 413.
 Cæsar, Julius, Nobility of, 412.
 Cæsar, Julius, self-centred Character of, 10.
 Cæsar, Julius, Self-confidence of, 248.
 Cæsar, Julius, Star of, 383.
 Cæsar, Julius, Virtues and Vices balanced in, 773.
 Cæsar, Julius, warned by Augurers, 451.
 Cade, Jack, 867.
 Cambridge University, 397.
 Cannibals, 696.
 Carduus Benedictus, 295.
 Care, Limitation of, 872.
 Carrion, Honey in, 107.
 Casks, empty, Sounds from, 366.
 Castor and Pollux, 91.
 Cat in Adage, 795.
 Centaurs, 670.
 Chalking the Way, 2.
 Chameleon changing Colors, 327.
 Chameleon, feeding on Air, 326.
 Chance, Divinity in, 67.
 Chaos, 647.
 Chaos and Love, 553.
 Character in Eyes and Faces, 513.
 Character, small Defects in, 110.
 Charge to Constables, 236.
 Charybdis and Scylla, 543.
 Chasing a Butterfly, 9.
 Cheapening One's Self, 128.
 Cheapside, Question in, 797.
 Cherry, double, 329.
 Cherubim, 546.
 Children, governing Parents, 89.
 Children, humane Influences of, 578.
 Children of good Parents, disappointing, 23.
 Children of same Parents, Differences among, 439.
 Children, Possession of, the highest Felicity, 512.
 Choice second, 53.
 Chopine, 708.
 Cicero's 'De Oratore,' 626.
 Ciphers, a Figure among, 257.
 Circe, 577.
 Circe's Drugs, 683.
 Circumlocution, 46.
 Civet, 671.
 Civil War, a Fever, 378.
 Civil Wars, Money in, 761.
 Clergy, Benefit of, 459.
 Cloud, not every one a Storm, 183.
 Cockatrice, 429.
 Coffin of Darius, 222.
 Coloquintida, 764.
 Combat, Law of, 869.
 Comedy of Errors, 596.
 Common and several, 769.
 Common Lands, Enclosure of, 417.
 Common People, beastly, 14.
 Commonplace Books, 264.
 Compass, Points of, 613.
 Complexions, 235.
 Composite Beings, 250.
 Concord and Discord, 130.
 Concord musical, 743.
 Condemned for Virtues, 144.
 Confidences, inviting, 73.
 Conflagration of the World, 655.
 Conjectures at Home, 331.
 Conjunction of Planets, 165.
 Conscience, 364.
 Consent, 115.
 Conservation of Bodies, 262.
 Constables, Charge to, 236.
 Constancy, Foundation of Virtues, 255.
 Constancy in Vice, 211.
 Consultation, no, before Altars, 806.
 Contemplative Studies, 594.
 Corn-flowers, 13.

- Corpses, human, Repugnance to, 228.
 Corruptions in Peace, 339.
 Coughing, not to be hid, 150.
 Council and Counsel, 390.
 Counsellors, the Dead are the best, 737.
 Countenance, reflecting Mind, 501.
 Counties Palatine, 866.
 Country Fruits, 118.
 Courage, Excess of, 515.
 Court, Address in, 154.
 Court, Women banished from, 143.
 Courts, Equity, 122.
 Cowards and Death, 368.
 Creeds, Fashion in, 271.
 Crime, suggested by Opportunity, 298.
 Cripple and Hare, 421.
 Crocodiles shedding Tears, 20.
 Crusades, 868.
 Cuckold's Horns, 774.
 Cunning Device, 192.
 Cupid as Indian Prince, 411.
 Cupid, as Infant, blind, naked, winged, and an Archer, 559.
 Cupid, Parentage of, 648.
 Cushions, 430.
 Custom, subduing Nature, 506.
 Custom, the Ape of Nature, 306.
 Custom, Tyranny of, 579.
 Cyclops, forging Thunderbolts, 537.
 Cyclops, gigantic Size of, 685.
 Dædalus, 207.
 Daffodils, 535.
 Dancing with heavy Shoes, 609.
 Darius, Coffers of, 222.
 Dark Period in both Lives, 112.
 Darkness, Egyptian, 212.
 Dawning, good, 268.
 Dead Bodies, Repugnance to, 228.
 Deafness, hard to cure, 4.
 Death, an Arrest without Bail, 105.
 Death and Cowards, 368.
 Death and Envy, 576.
 Death, a Redeemer, 574.
 Death-bed Utterances, 65.
 Death, being inevitable, must be endured, 453.
 Death, fear of, more terrible than Death, 369.
 Death, Fear of, strange, 77.
 Death of Henry V., premature, 180.
 Death, living in Fear of, 624.
 Death, loved after, 791.
 Death, Melting of the Body at, 883.
 Death painless, 40.
 Death, Presages of, 1.
 Death, Self-torture in Prospect of, 49.
 Deaths, suffering many, 775.
 Deceit, Sinon Prototype of, 376.
 Defects, small, in Character, 110.
 Deformity of Mind in Age, 129.
 Deformity of Richard III., 59.
 Degrees in Citizenship, 379.
 Delays, Importance of, 335.
 Deliberation, 587.
 Depopulation of Towns, 483.
 Deucalion, 878.
 Development in Periods, 705.
 Device, a cunning, 192.
 Dew, 682.
 Diagnosis, a medical, 394.
 Diluculo surgere, 831.
 Disappointed Life, 113.
 Discord and Concord, 130.
 Discourse of Reason, 407.
 Discovery, South Sea of, 659.
 Disease, mental, Remedies for, 311.
 Disembowelling, Punishment for Treason, 643.
 Dissection of Minds, 437.
 Divide and define, 491.
 Divination, 38.
 Divination induced by Fasting and Prayer, 358.
 Divinity hedging a King, 188.

- Divinity in Chance, 67.
 Doing and saying, 627.
 Dole, happy, 517.
 Dolphins and Arion, 231.
 Doorway, in the, 802.
 Doubt, 503.
 Doves, Dish of, 581.
 Dramatist, Education of the, 880.
 Dreams, prophetic, 448.
 Dress, distinguishing Rank, 864.
 Drowning *vs.* Gallows, 282.
 Drugs, 253.
 Drugs, Circe's, 683.
 Drugs, suspending Animation, 173.
 Duelling, Book on, 487.
 Duelling forbidden by Turks, 132.
 Dyspepsia, 375.
 Eagles, long-lived, 698.
 Ear and Voice, 816.
 Early and late, 78.
 Earth, Axletree of, 560.
 Earth, a dead Body, 650.
 Earth, Fire in, 646.
 Echoes, 279.
 Echoes, Choir of, 713.
 Eclipse of Life, 97.
 Education of the Dramatist, 880.
 Eels affected by Thunder, 340.
 Egyptian Darkness, 212.
 Elder-flowers, 588.
 Elder-tree and Vine, 6.
 Elements, the four, 548.
 Elixir, 134.
 Elizabeth, Queen, her Character, 308.
 Elizabeth and Love, 489.
 Elizabeth, a Phoenix, 571.
 Elizabeth's Death, turning of Fortune's Wheel, 204.
 Elm and Vine, 260.
 Eloquence is Action, 452.
 Embers, stir no, 847.
 Emblems, 90.
 Enclosure of common Lands, 417.
 Encyclopædia, 267.
 End, the promised, 566.
 Endymion and the Moon, 328.
 Enemies and Friends, 283.
 Enemy, Kisses of, 545.
 England and France, 615.
 England and Scotland, 179.
 England's Wall and Bulwarks, 270.
 Entails, barred by fee simple, 457.
 Envy, a Devil, 193.
 Envy and Death, 576.
 Envy and Pride, 374.
 Epicureans, 551.
 Epicurus and Auguries, 414.
 Equity Courts, 122.
 Error, Approval of, 55.
 Errors, Comedy of, 596.
 Evil and Good, relative Duration of, 426.
 Evil Reports, like Darts, 475.
 Evils, self-inflicted, 465.
 Excess wasteful, 830.
 Eye, human, 19.
 Eyes, Love in, 146.
 Face, a beautiful, 425.
 Face, painting of the, 178.
 Faith, 790.
 Faith, like Odors of Flowers, 347.
 Fame, posthumous, 749.
 Fan, winnowing with, 384.
 Fashion in Creeds, 271.
 Favorites of Princes, screens, 360.
 Faults of Rulers, 877.
 Fear, 79.
 Fear, ignoble, 210.
 Fear of Death, 77.
 Fear of Loss, 80.
 Feast and Fray, 854.
 Feasts and Vigils, 569.
 Fee simple, barring Entails, 457.
 Ferdinand and Henry VIII., 692.
 Fever, Civil War a, 378.
 Fine and Recovery, 488.
 Fire in the Earth, 646.
 Fireside Talk, 152.
 Fire, Trial by, 140.

- Fish, cold-blooded, 635.
 Flames, Wick in, 717.
 Flattery, pleasing to People, 747.
 Fleas, 164.
 Flies in Winter, 750.
 Flowers according to Season, 522.
 Flowers, Music, and Love, 206.
 Flowers, Odors of, like Faith, 347.
 Foil, 256.
 Followers, stripping Men of Wings, 444.
 Folly and Fortune, 552.
 Folly and Wisdom, 762.
 Food of Animals, affecting their Flesh, 727.
 Fool among Fools, 464.
 Fool, the, and the Wise Man, 221.
 Fool, Liberty of a, 277.
 Fools, 151.
 Fool's Bolt, 395.
 Forgetting, Art of, 817.
 Forgiveness better than Vengeance, 172.
 Forgiveness of Injuries, an Evil, 780.
 Fortune and Folly, 552.
 Fortune and Nature, 760.
 Fortune, Ashes of, 319.
 Fortune-telling Tricks, 214.
 Fortune's Wheel, 601.
 France and England, 615.
 Friend, a Mirror, 845.
 Friend, another One's Self, 441.
 Friends and Enemies, 283.
 Friends, Recognition of, after long Absence, 41.
 Friends to Beasts, 823.
 Friends with Friends. 568.
 Friendship, 93.
 Friendship between Superiors and Inferiors, 832.
 Frost burns, 851.
 Fruits, Country, 118.
 Funeral Bell, 860.
 Gad's Hill, Robbery on, 521.
 Gain, every Way a, 570.
 Galen and Paracelsus, 793.
 Galen, a Quack, 771.
 Gallows *vs.* Drowning, 282.
 Gardens, Knots in, 232.
 Gardens of Adonis, 480.
 Garlic, 725.
 Garments, Honors like, 135.
 Geocentric Theory of Solar System, 435.
 Gesticulation, 137.
 Gesticulation, Language of, 562.
 Glasses, burning, 389.
 Gloucester's Conspiracy, early Date of, 690.
 God's Blessing and the warm Sun, 839.
 Gold, all that glisters is not, 318.
 Gold, Chinese, 684.
 Gold, Manufacture of, 672.
 Gold, Metal easily wrought, 447.
 Gold tried by Touchstone, 770.
 Good and Evil, comparative, 372.
 Good and Evil, relative Duration of, 426.
 Goodfellow, Robin, 76.
 Good in Everything, 519.
 Goodness, Excess of, 479.
 Good morrow, 777.
 Government by Minors, 139.
 Grafting old Trees, 658.
 Gratitude, 555.
 Gravity, terrestrial, 42.
 Greater and less, 120.
 Green, Sea-water, 663.
 Grief for Others, 424.
 Gross and palpable, 470.
 Gypsies, 874.
 Hamlet's Indecision, 540.
 Happiness, in Opinion of Others, 518.
 Happiness in the Mean, 199.
 Hare and Cripple, 421.
 Harping on a String, 396.
 Haste slowly, 502.
 Haste to be rich, 734.

- Hatred, 278.
 Heart, Window of the, 357.
 Heat, Materiality of, 82.
 Heights, looking down from great, 753.
 Henry V., premature Death of, 180.
 Henry VI., Character of, 849.
 Henry VII. and his Wife Elizabeth, 633.
 Henry VII., crowned by Stanley, 416.
 Henry VII., Prophecy concerning, 162.
 Henry VIII. and Katharine, 619.
 Henry VIII., Divorce of, 686.
 Henry VIII. and Ferdinand, 692.
 Hercules, Labors of, 710.
 Hereditary Monarchs, 117.
 Hog and Bacon, 251.
 Holes, peeping through small, 345.
 Holy-water, 336.
 Honey-dew, 5.
 Honey-dew in Lilies, 726.
 Honey in Carrion, 107.
 Honorificabilitudinitatibus, 8.
 Honors like Garments, 135.
 Hope, 885.
 Horse, Brewer's, 354.
 Horse and Grass, 827.
 Horse, training of, like Mind, 205.
 Humor and the vital Spirit, 86.
 Husbands controlled by Wives, 292.
 Husbands murdered by Wives, 511.
 Hypocrisy, Pride lacking in, 124.
 Ice, Impressions in, 202.
 Ifs and Ands, 301.
 Ignorance, 805.
 Images in mind, Distortion of, 520.
 Imagination and Action, 508.
 Imposthumations, 233.
 Indiscretion in Speech, 72.
 Infusions, medical, 642.
 Inheritance of Land, 463.
 Innocence, Trust in, 848.
 Incense on Altars, 507.
 Insomnia in Kings, 510.
 Instruction in Schools, 476.
 Instruction through the Senses, 840.
 Intentions good, without Acts, 56.
 Interest Money, 226.
 Invisible, Walking, 216.
 Iron, Soldiers are, 174.
 Ivy on Trees, 317.
 James I., Character of, 309.
 James I. and Scotland, 43.
 James I., Solomon, 665.
 Jealousy, Cure of, 505.
 Jealousy, a Sentinel, 514.
 Jests in the Ear, 838.
 Jests, Subjects for, 355.
 Job, Patience of, 697.
 Joys, Effect of sudden, 595.
 Joys, overthrowing Mind, 824.
 Judgments, ignorant, 739.
 Jugglers, 744.
 Jupiter assuming Forms of Beasts, 57.
 Justice and Mercy, 121.
 Justices of Peace, and Custos Rotulorum, 724.
 Kent, County of, 312.
 Killing Tyrants, lawful, 603.
 Kings as Brokers, 362.
 Kings, bestowing Wards in Marriage, 458.
 Kings hedged by Divinity, 188.
 Kings feared and loved, 547.
 Kings, long Arms of, 343.
 Kings, Insomnia of, 510.
 Kings, Obedience to, 440.
 Kings, Oath of, 544.
 Kings, Suspicions of, 272.
 Kisses of an Enemy, 545.
 Knots in Gardens, 232.
 Knots in Trees, 230.
 Knowledge, base, 103.
 Knowledge, Cure of Suspicion, 498.

- Knowledge, Extent of Bacon's, 240.
 Knowledge, Praise of, 423.
 Knowledge, Remembrance, 87.
 Knowledge required to ask Questions, 668.
 Knowledge, universal, 240.
 Know thyself, 884.

 Land, Inheritance of, 463.
 Lands, common, Enclosure of, 417.
 Language of Gestures, 562.
 Law of Combat, 869.
 Law, Salic, 163.
 Laws, obsolete, 47.
 League of Body and Soul, 209.
 Lees, 419.
 Lees and Dregs, 765.
 Leisure, 818.
 Letter Trick, a, 81.
 Letters, Bellerophon's, 185.
 Letters of the Alphabet, silent, 788.
 License, 742.
 Lies, crediting one's own, 54.
 Lies, Means of ascertaining Truth, 74.
 Lie there, my Art, 237.
 Life, Accidents of, 580.
 Life, Aims in, 606.
 Life, a Trifle, 7.
 Life, a disappointed, 113.
 Life, Duties of, 656.
 Life eclipsed, 97.
 Life in Ignorance, happiest, 825.
 Life of Man, a Span, 365.
 Life, Tedium of, 486.
 Life, useless, 402.
 Light and Sound, 285.
 Lime-twigs, 422.
 Lions, Mercy in, 740.
 Litter, commanding Armies from a, 582.
 Little Things, 106.
 Liver, Seat of Sensuality, 434.
 Loan, losing double, 799.
 Looking at a King, 821.
 Losers, give Words to, 812.

 Love, a Boy's, 819.
 Love, a Folly, 27.
 Love, a Fool, 820.
 Love and Chaos, 553.
 Love and Marc Anthony, 381.
 Love and Self-love, 410.
 Love, a Madness, 26.
 Love bewitches, 35.
 Love, comparative, 274.
 Love creeping before it goes, 30.
 Love fatal to worldly Success, 29.
 Love, Flowers, and Music, 206.
 Love, hostile to Fortune, 37.
 Love incompatible with Wisdom, 32.
 Love in Eyes, 146.
 Love, Language of, hyperbolic, 33.
 Love, moderate, 31.
 Love, not to be hid, 687.
 Love's Keepsakes, 767.
 Love, Soldiers given to, 36.
 Love, strong Characters not susceptible of, 28.
 Love, the first God, 131.
 Love unreciprocated, treated with Contempt, 34.
 Love Verses on Trees, 699.
 Love, Witchcraft in, 461.
 Love, without Cause, 238.
 Love, Youthful, 852.
 Loved after Death, 791.
 Lunacy, 676.
 Lust, 155.

 Madness, Method in, 149.
 Magic, 148.
 Magistrate, determining the Man, 800.
 Mandrake and Mandragora, 693.
 Man, Fall of, 408.
 Man's Body, a musical Instrument, 418.
 Man's Life, a Span, 365.
 Man, a God to Man, 630.
 Man, a Picture, 367.

- Man in Solitude, a Beast, 442.
 Marigold, 147.
 Marriage of Mind and physical Nature, 492.
 Martlemas, 716.
 Matrimony and Money, 382.
 Matter and Words, 186.
 Mean, Happiness in the, 199.
 Mean Persons, 661.
 Mean Persons, attempting great Things, 807.
 Measures and Weights, 462.
 Meats affected by Animals' Food, 727.
 Meats, choleric, 96.
 Meats, sweet, 320.
 Medea, 641.
 Medical Diagnosis, 394.
 Medical Infusions, 642.
 Medicine *v.* Surgery, 297.
 Medicines for the Mind, 153.
 Medlar, 731.
 Medusa, 536.
 Melting of the Body at Death, 883.
 Men busiest when alone, 472.
 Men, old, miserly, 605.
 Mental Diseases, Remedies for, 311.
 Men weak, doing great Things, 499.
 Mercy and Justice, 121.
 Mercy, Gates of, 259.
 Mercy in Lions, 740.
 Misery, Examples of, in Others, 782.
 Metempsychosis, 482.
 Method in Madness, 149.
 Microcosm, 296.
 Milo, Bull-bearing, 804.
 Mind and Face to agree, 732.
 Mind and physical Nature, Marriage of, 492.
 Mind, Anticipation of, 450.
 Mind, deformed by Age, 129.
 Mind, Dissection of, 437.
 Mind, Distortion of Images in, 520.
 Mind, Influence of, upon the Body, 403.
 Mind, Medicines for, 153.
 Mind, Mirror of Nature, 386.
 Mind, Painting of, 289.
 Mind, reflected in Countenance, 501.
 Mind, Tables of the, 119.
 Mind, trained like a Horse, 205.
 Minerva, Bent of Genius, 714.
 Mines, Truth hid in, 287.
 Minors governing, 139.
 Minotaur and the Labyrinth, 873.
 Miracles in Adversity, 145.
 Misanthrope, a Beast, 363.
 Moles, 246.
 Monarchs, hereditary, 117.
 Monarchs, not accountable to Others, 170.
 Money in Civil Wars, 761.
 Money makes Matrimony, 382.
 Monsters, 651.
 Monument, an enduring, 359.
 Moon and Saturn, 644.
 Moon, Influences of the, 759.
 Moon, Man in the, 640.
 Moon's Influence on Vegetation, 495.
 More, Sir Thomas, 7.
 Morrow, Good, 777.
 Motion and Sense, 721.
 Mountebanks, 504.
 Muck, the World's, 25.
 Multiplicity and Unity, 572.
 Multitude, beastly, 14.
 Murdered Man's Wounds, 190.
 Mushrooms, 729.
 Musical Instruments, automatic, 265.
 Music and Poetry, 550.
 Music, broken, 388.
 Music, Love, and Flowers, 206.
 Music of the dying Swan, 736.
 Music, Power of, 136.
 Music, sweet, affecting the Spirits, 332.
 Musical Concord, 743.
 Musings by Night, 234.

- Nails, driving of, 83.
 Names, Proper, Significaney of, 436.
 Narcissus, Beauty of, 638.
 Narcissus, Flowers of, 497.
 Nature, Account of, to be rendered, 371.
 Nature and Art, Relations between, 342.
 Nature and Custom, 306.
 Nature and Fortune, 760.
 Nature, Custom, the Ape of, 306.
 Nature, furnishing Models for human Society, 373.
 Nature, Human, Herbs or Weeds in, 350.
 Nature, Mind a Mirror of, 386.
 Nature, Persistence of, 269.
 Nature, Secrets of, 674.
 Nature, subdued by Custom, 506.
 Nature superior to Art, 294.
 Nature, Vice by, 404.
 Nature's Benefits, a Loan, 468.
 Natures, unsuspecting, 454.
 Navigation, 158.
 Nearest Way, the Foulest, 405.
 Neighbors, 859.
 Nemesis, 529.
 Nero's Passion for the Lute, 598.
 Nightly Musings, 234.
 Nile, Overflowing of the, 632.
 Nothing comes from Nothing, 346.
 Noxious in Studies, 50.

 Oath, a King's, 544.
 Obedience to Rulers, taught by Bees, 116.
 Obedience to Rulers, a Law of Nature, 440.
 Obeying by Commanding, 292.
 Obligations, turning Estates into, 313.
 Ocean, Water runs to the, 778.
 Odors and crushed Flowers, 719.
 Odors, Raining of, 415.
 Oil in Whales, 637.

 Old Age and Youth, 380.
 Old Age, Abhorrence of, 835.
 Old Age, premature, 496.
 Old Men miserly, 605.
 Olympus, 703.
 Opiates, 39.
 Opinion, 533.
 Opinion determining Value, 432.
 Opportunity, 341.
 Opportunity, suggesting Crime, 298.
 Orpheus and the Power of Music, 136.
 Orpheus and the Thracian Women, 208.
 Ossa, Pelion, and Olympus, 703.
 Oxen, fat, 706.

 Painting the Face, 178.
 Painting the Mind, 289.
 Palatine Counties, 866.
 Palpable and gross, 470.
 Pannonians, Armies of, 592.
 Paracelsus and Galen, 793.
 Parasites, 532.
 Pardoning, 780.
 Parents, Children of good, 23.
 Parents governed by Children, 89.
 Parentage, Differences among Children of same, 439.
 Parrots laughing, 200.
 Parthian Arrows, 290.
 Passions, Conflict of, 198.
 Patience, 779.
 Patience, Essential to long life, 62.
 Peace, a Lethargy, 667.
 Peace, Corruptions in, 339.
 Pearls, hailing, 305.
 Pedants, 531.
 Peeping through small Holes, 345.
 Pegasus and Theseus, 527.
 Pelion, 703.
 Perfumes, 766.
 Period, a dark one in Life, 112.
 Periods of Development, 705.
 Persecution, Religious, 66.

- Perseus and Pegasus, 527.
 Perspectives, 239.
 Persuasion, Art of, 286.
 Phantasm at Philippi, 428.
 Philosophers and the Toothache, 109.
 Philosopher's Stone and Holy Wars, 863.
 Physician, the true, 254.
 Physiognomy, 15.
 Pilots in calm Weather, 427.
 Piracy, literary, 303.
 Pity, 524.
 Planets, Conjunction of, 165.
 Planets, Predominance of, 602.
 Planets, reign consecutively, 649.
 Plants, pricking, 720.
 Plants, Sex in, 361.
 Plebeians, 865.
 Pluto and Plutus, 393.
 Poetry, Abandonment of, 409.
 Poetry and Music, 550.
 Poetry, divine, 549.
 Poetry, feigned History, 324.
 Poetry, feigning, 798.
 Poetry, a Plant without Seed, 41.
 Poets, best Delineators of Passions, 604.
 Points of the Compass, 613.
 Poison in Sauces, 215.
 Poisons, Effect of, on the Body, 715.
 Pomegranates, Kernels of, 756.
 Pomp and Glory, 704.
 Pompey, Command of the Sea by, 175.
 Pompey, Dissimulation of, 176.
 Pompey's War against Pirates, 787.
 Portfolio, Bacon's, 636.
 Portraying Another, as in a Glass, 467.
 Posterity, Writing for, 455.
 Posthumous Fame, 749.
 Poverty in Wealth, 784.
 Præmunire, 344.
 Praise, a Glass, 356.
 Praise, excessive, 243.
 Praise, false, 194.
 Praise harmful, 616.
 Praise in Presence, 600.
 Praise of Self, 304.
 Presages of Death, 1.
 Presumption, 51.
 Priam and his Children, 585.
 Pricking Plants, 720.
 Pride and Envy, 374.
 Pride lacking Hypocrisy, 124.
 Pride, Swelling of, like Venom, 526.
 Prince's Favorites. Screens, 360.
 Princes, no Confidence in, 846.
 Princes repudiating evil Agents, 123.
 Princes' Speeches, 474.
 Prison of the Thoughts, 299.
 Prison, the World a, 219.
 Prognostics, 556.
 Prometheus, Discoverer of Fire, 677.
 Prometheus tied to Caucasus, 542.
 Promised End, 566.
 Prophecy concerning Henry VII., 162.
 Propheying the Future, 882.
 Protestations, 108.
 Proteus changing Shapes, 528.
 Proteus held by the Sleeves, 707.
 Proud Man devouring himself, 169.
 Proverb, a Spanish, 74.
 Prudence, 814.
 Pulse-beats, Measures of Time, 711.
 Pursuit better than Attainment, 104.
 Purveyorship Grievances, 466.
 Putrefaction, breeding Organisms, 21.
 Putrefaction, Origin of Life from, 22.
 Pygmalion's Image, 300.
 Quarrels, 843.
 Quarrels over Trifles, 168.

- Question in Cheapside, 797.
 Questions, Knowledge required to ask, 668.
 Quicksilver, 321.

 Rabble, Applause of, 567.
 Rack, 709.
 Rainbow sweetening the Ground, 695.
 Ranks and Degrees in States, 379.
 Rarity, Cause of Wonder, 338.
 Rats forsaking a House, 611.
 Reading and Spelling, 666.
 Reason and Affection, 449.
 Reason, Discourse of, 407.
 Rebellion against the Belly, 191.
 Recognition of Friends after long Separation, 41.
 Reflection of Virtue, 63.
 Region, Rack, and Silence, 92.
 Repentance impossible, 809.
 Repugnance to dead Bodies, 228.
 Repudiation of Agents, 123.
 Reputation dependent on Rank, 801.
 Reputation, Loss of, 370.
 Results of Acts not Grounds for Judgments, 249.
 Reverence, 722.
 Richard III., as Murderer, 689.
 Richard III., Deformity of, 59.
 Riches, Baggage of Virtue, 735.
 Riches, Distribution of, 182.
 Rich, making haste to be, 734.
 Rise and Fall, 523.
 Robbery on Gad's Hill, 521.
 Robin Goodfellow, 76.
 Romans, conquering by sitting down, 746.
 Romans, like Sheep, 733.
 Roses, Wars of the, 688.
 Rulers, Faults of, 877.
 Rulers, frequent Change of, a Disadvantage, 181.
 Rulers, Obedience to, 116.
 Rumor, 157.

 Sabbath and Sabbaoth, 406.
 Salamander, 758.
 Saffron, 276.
 Salic Law, 163.
 Sanctuary, Privileges of, 876.
 Saturn and Moon, 644.
 Sauces, Poison in, 215.
 Saying and doing, 627.
 Scotland and England, 179.
 Schools, Instruction in, 476.
 Scornor, Reproving a, 783.
 Scrap-books, 264.
 Screens, Prince's Favorites, 360.
 Scylla and Charybdis, 543.
 Scytala, 573.
 Sea, Command of, by Pompey, 175.
 Sea of Troubles, 333.
 Secret Studies, 841.
 Seeds, 398.
 Self-contempt, 195.
 Self-praise, 304.
 Seller's Price, 563.
 Sense and Motion, 721.
 Senses, Instruction through the, 840.
 Sensuality in the Liver, 434.
 Several and Common, 769.
 Sex in Plants, 361.
 Shadows, Fighting, 828.
 Ship on lee Shore, 158.
 Silence, 387.
 Silence eloquent, 608.
 Silence inducing Trust, 70.
 Silence under Accusation, 126.
 Silent Letters of the Alphabet, 788.
 Sin by Law, 530.
 Sinon, Prototype of Deceit, 376.
 Slander, 201.
 Sleep, a Nourishment, 433.
 Sleeping Speech, 861.
 Snares legal, 622.
 Snow-balls, 291.
 Snow-water, Effect on Throat, 330.
 Solar System, Geocentric Theory of, 435.
 Soldiers, given to Love, 36.

- Soldiers, Iron, 174.
 Soldiers, Sinews of War, 618.
 Solitude, Man in, 442.
 Solomon, Wisdom of, 675.
 Solymnan's Campaigns in Persia, 631.
 Sonnet, 678.
 Sorrow, Expression of, 242.
 Sorrows, our Schoolmasters, 826.
 Soul and Body, League of, 209.
 Soul, compounded of Flame and Air, 456.
 Soul, Location of, 17.
 Souls, Two, in every Man, 261.
 Sound and Light, 285.
 Sounds by Night, 293.
 Sounds from empty Casks, 366.
 Sounds, Sympathy in, 252.
 Sours and Sweets, 850.
 Southampton, 114.
 South Sea of Discovery, 659.
 South Wind, bringing Rain, 785.
 South Wind, pestilential, 786.
 Span, the Life of Man a, 365.
 Spartans, cipher Message of, 573.
 Species, Transmutation of, 728.
 Speculations, vain, 484.
 Speech, a Rod, 610.
 Speech, sleeping, 861.
 Spelling and Reading, 666.
 Spheres, Harmony of the, 60.
 Spiders' Webs, 558.
 Spirit, mastering, 16.
 Spirits affected by sweet Music, 332.
 Spirits in inanimate Bodies, 589.
 Sport for the Gods, 100.
 Stage-playing and Bashfulness, 593.
 Stage, the World, 133.
 Stanley, Sir William, crowning Henry VII., 416.
 Star, Cæsar's, 383.
 Star-Chamber, 280.
 Stars are Fires, 446.
 Stars, a Show, 196.
 Stars, like Frets, 315.
 Step-mothers, 84.
 Stings in Words, 565.
 Stoics, 575.
 Stone, Wood turning into, 657.
 Stones, valued according to Fancy, 443.
 Storms, Waters swelling before, 316.
 Strawberries, growing in Shade, 730.
 String, harping on, 396.
 Studies, contemplative, 594.
 Studies noxious, 50.
 Studies, secret, 841.
 Studies, to follow Inclination, 591.
 Stumbling at the Threshold, 833.
 Stumbling in Haste, 857.
 Sufferance gives Ease, 808.
 Suicide justifiable, 755.
 Suits, to grant and to deny, 68.
 Sultan, slaying his Brothers, 391.
 Sun and Tapers, 803.
 Sun, Fountain of Light, 681.
 Sun, Motions of, 654.
 Surgery vs. Medicine, 297.
 Suspicion, Cure of, 498.
 Suspicion in Kings, 272.
 Suspicious Persons, 160.
 Suum cuique, 792.
 Swan, Music of the dying, 736.
 Sweating Sickness, 691.
 Sweets and Sours, 850.
 Swimming on Bladders, 609.
 Swooning at Sight of Blood, 752.
 Sword, the, a Pleader, 310.
 Swords of Lead, 763.
 Sylla, Character of, 599.
 Syllogisms, 881.
 Tables of the Mind, 119.
 Tales for Old and Young, 478.
 Talk by Fireside, 152.
 Tapers and the Sun, 803.
 Tasted, chewed, swallowed, and digested, 325.

- Tedium of Life, 486.
 Teeth on Edge, 751.
 Telepathy, 244.
 Tempests and Wars, 377.
 Terebration of Trees, 161.
 Theatre and World, 662.
 Thebes, frequent Capture of, 634.
 Theseus and Ariadne, 702.
 Things at the Worst, 776.
 Things done, 815.
 Things unnoticed, 431.
 Things unseen do not affect us, 813.
 Thorns, young, 745.
 Thought, a Prison, 299.
 Thought is free, 837.
 Thrasonical Behavior, 213.
 Throat, Effect on, of drinking Snow Water, 330.
 Thunder, affecting Eels, 340.
 Thunder, Cause of, 673.
 Tickling, 694.
 Time, Advantage of, 334.
 Time, devouring, 493.
 Time, noiseless, 829.
 Time, Office of, to disclose Truth, 460.
 Time, our Interpreter, 218.
 Time, wisest of all Things, 621.
 Timon's Tree, 281.
 Titan's Rays, 539.
 Toad's Head, Jewel in, 102.
 To be, or not to be, 738.
 To-morrow, 871.
 Tooth-ache and Philosophers, 109.
 Tops of Virtues, 258.
 Towns, Depopulation of, 483.
 Transmutation of Species, 728.
 Travel, Affectations of, 225.
 Travel, educational Influence of, 125.
 Treason, speaking behind Doors, 856.
 Treason, Punishments of Men and Women for, 643, 875.
 Trees, Ivy on, 317.
 Trees, grafting old, 658.
 Trees, Terebration of, 161.
 Trees, Knots in, 230.
 Trees, Love-verses on, 699.
 Trees, wounded, 161.
 Trial by Fire, 140.
 Trifles, quarrelling over, 168.
 Troubles, Sea of, 333.
 Troy, inside and without, 284.
 True to one's Self, 855.
 Trust, induced by Silence, 70.
 Truth, forged on Anvils, 288.
 Truth, hid in Mines, 287.
 Truth, sovereign, 471.
 Truth, telling a Lie to find, 74.
 Tuning Instruments, 612.
 Turks, forbidding Duelling, 132.
 Turks, the, common Enemies of Mankind, 349.
 Turks, Treatment of Women by, 862.
 Two Worlds, 879.
 Typhon, 554.
 Tyrants, killing of, lawful, 603.
 Ulysses, 789.
 Unicorn, 701.
 Union, 138.
 Unity and Multiplicity, 572.
 Unsuspecting Natures, 454.
 Useless Lives, 402.
 Vacuum, 48.
 Valor, 822.
 Vanity, 177.
 Vapor, 525.
 Vegetation, Moon's Influence on, 495.
 Velocity and Weight, 438.
 Vengeance, Forgiveness better than, 172.
 Verbosity, 307.
 Vice by Nature, 404.
 Vice, Constancy in, 211.
 Vice in Garb of Virtue, 229.
 Vicissitudes, 781.

- Vigils and Feasts, 569.
 Vine and Elder-tree, 6.
 Vine and Elm-tree, 260.
 Violets, white, 24.
 Virtue, a Cause of Ruin, 607.
 Virtue and Beauty, 156.
 Virtue, Assumption of, 98.
 Virtue is Beauty, 583.
 Virtue, not Praise, one's proper Aim, 245.
 Virtue, Reflection of, 63.
 Virtue, the Garb of Vice, 229.
 Virtues, condemned for, 144.
 Virtues, Tops of, 258.
 Vivisection, 142.
 Voice and Ear, 816.
- Walls and Bulwarks of England, 270.
 Walk, invisible, 216.
 Walking Woods, 217.
 War, Chances in, 88.
 War, civil, a Fever, 378.
 Wards, bestowed by Kings in Marriage, 458.
 Wars and Tempests, 377.
 Wars, civil, Use of Money in, 761.
 Wars, foreign, 811.
 Wars, holy, 863.
 Wars of the Roses, 688.
 Warwick, wind-changing, 184.
 Watchmen, 171.
 Water runs to the Ocean, 778.
 Water-spouts, 101.
 Waters, swelling before Storms, 316.
 Wax Candles, 718.
 Wax, tempering of, 420.
 Wealth despised by the Poor, 586.
 Wealth in a State, an Evil, 534.
 Wealth, Poverty in, 784.
 Weed, 399.
 Weight and Velocity, 438.
 Weights and Measures, 462.
 Whales, Oil in, 637.
 Wheel of Fortune, 601.
- Wheel, Death of Elizabeth, turning of, 204.
 Wheels, World running on, 64.
 Wick in Flames, 717.
 Wife, controlling Husband, 292.
 Will and Wish, 796.
 Wills, Repugnance to making, 392.
 Wind, a Broom, 61.
 Wind, east, 614.
 Wind, ill, 590.
 Wind, south, bringing Rain, 785.
 Wind south, pestilential, 786.
 Window of the Heart, 357.
 Winds, testing Direction of, 757.
 Wine, a Devil, 348.
 Wine-drinking, Effect of, 754.
 Wine, good, needing no Bush, 401.
 Winnowing with Fan, 384.
 Wisdom and Folly, 762.
 Wisdom and her Children, 477.
 Wisdom, Pretence of, 220.
 Wise Man and Fool, 221.
 Witchcraft in Love, 461.
 Witches, 167.
 Witches' Cauldron, 490.
 Witches, operating through intermediate Agents, 509.
 Wives murdering Husbands, 511.
 Wolsey, Cardinal, 323.
 Woman, a Composite, 18.
 Woman, ill or well, at her Option, 842.
 Woman, Nature of, 52.
 Women, banished from Court, 143.
 Women, how treated by Turks, 862.
 Wonder, caused by Rarity, 338.
 Wonder, divine, 768.
 Wonder, Duration of a, 223.
 Wood, turning to Stone, 657.
 Woods walking, 217.
 Word, a long, 8.
 Words, Accents of, 561.
 Words and Matter, 186.
 Words, sounding, but signifying nothing, 189.

Words, Stings in, 565.	Wrinkling of Bodies in old Age, 111.
Words to Losers, 812.	Writing for Posterity, 455.
Working others for Selfish Ends, 485.	Writing for the Future, 187.
World, the, a Prison, 219.	Wrong in high Places, 494.
World, final Conflagration of, 655.	Wrongs, honest, 741.
World, formed from Atoms, 500.	Wrongs, when justifiable, 45.
World, the, a Stage, 133.	Youth and old Age, 380.
World, the, a Theatre, 662.	Youth, Divineness in, 584.
Worlds, two, 879.	Youth of the World, our Antiquity, 263.
Worst, Things at the, 776.	
Wounds of the murdered, bleeding afresh, 190.	

The citations, given under our parallelisms, are taken from the respective works of the two authors, in number as follows :

SHAKE-SPEARE	BACON
The Tempest. 38	Novum Organum 15
The Two Gentlemen of Verona 22	Advancement of Learning
The Merry Wives of Windsor 18	(first edition, 1605). . . 128
Measure for Measure . . . 29	Advancement of Learning
The Comedy of Errors . . . 6	(second edition, 1623). . 107
Much Ado About Nothing . 17	Sylva Sylvarum 105
Love's Labor's Lost . . . 36	History of Henry VII. . . 33
A Midsummer-Night's Dream 29	The Essays 138
The Merchant of Venice . . 42	New Atlantis 5
As You Like It 43	The Apothegms 19
The Taming of the Shrew . 16	Philosophical Tracts . . . 41
All's Well that Ends Well . 23	Law Tracts 28
Twelfth Night 23	Wisdom of the Ancients . . 45
The Winter's Tale 19	Speeches 73
King John 17	Letters 60
King Richard II. 21	Miscellanies 88
First Part of King Henry IV. 16	Promus 126
Second Part of King Henry	Whole number 1,010
IV. 31	
King Henry V. 42	
First Part of King Henry VI. 16	
Second Part of King Henry	
VI. 24	

SHAKE-SPEARE	BACON
Third Part of King Henry VI.	27
King Richard III.	26
King Henry VIII.	24
Troilus and Cressida	57
Coriolanus	45
Titus Andronicus	28
Romeo and Juliet	35
Timon of Athens	36
Julius Cæsar	53
Macbeth	35
Hamlet	84
King Lear	35
Othello	25
Anthony and Cleopatra	39
Cymbeline	29
Pericles	14
Venus and Adonis	4
Lucrece	8
Sonnets	48
The Passionate Pilgrim	5
The Phoenix and Turtle	0
Whole number of passages	—
cited, respectively	1,191

No comment on the above table seems to be needed, except perhaps in regard to the *Promus*. The *Promus* bears two dates, namely: December 5, 1594, at which time, or thereabouts, it was begun, and January 27, 1595-96, when (probably after a brief interval) work upon it was resumed. Between these two dates, or within less than one year and two months after the book was started, very nearly three-quarters of all the entries made in it, or (to speak more exactly) twelve hundred and twenty-nine out of one thousand six hundred and fifty-three, were written.¹ That is to say, the memorandum book was nearly completed before the Shake-speare plays, with two exceptions, came from the

¹ Ninety-three were entered previously to the first-named date.

press. The exceptions were 'King John' (1591), and the Second Part of 'King Henry VI. (1594), from neither of which is drawn, however, a single parallelism given by us herein. The earliest printed play in which any of the foregoing passages have been found bears date 1597.

It follows, then, not that Bacon made use of the Plays for his memorandum book, but that the dramatist made use of the memorandum book for his Plays. But the memorandum book, or *Promus*, was Bacon's private property, not known to his contemporaries, and not printed until 1883, or two hundred and fifty-seven years after his death.¹ These parallelisms are, therefore, either the independent product of two minds (which is practically impossible) or the common product of one, and that one, necessarily, Bacon's.

The argument from parallelisms in general may be stated thus: one parallelism has no significance; five parallelisms attract attention; ten suggest inquiry; twenty raise a presumption; fifty establish a probability; one hundred dissolve every doubt.

Respecting the foregoing list, in particular, it is important to remember that the two authors whose sentiments are here compared stood at the opposite ends of the social scale, as unlike in environment and natural views of life as it was possible for them to be. The one, an aristocrat; the other, a plebeian. The one, the first subject of the realm; the other, attached to a profession in which all were by law vagabonds. The one, highly educated at home and abroad; the other, as shown by the record of his life, wholly uneducated. The one, belonging to a family of illustrious statesmen and scholars; the other, to one whose members, so far as our knowledge of them extends, were illiterate and inexpressibly vulgar. The one, the profoundest writer of his age

¹ Mrs. Henry Pott's "*Bacon's Promus*." Boston, Houghton, Mifflin & Co., 1883.

on innumerable points in philosophy, science, art, law, government, and manners and customs of society, such as we find, here, there, and everywhere, in the Plays; the other, recognized by three of his fellow-townsmen as a business man only; by three, perhaps four, of contemporary playwrights in London as an impostor; but to all others of his generation of whom we have any report, apparently unknown.¹ That two diverse personalities of this kind could have been poised on the same intellectual centre, and developed, as our parallelisms show that, on the generally accepted theory of authorship, they must have been developed, along identical lines of thought in almost every conceivable direction, is, to our mind at least, simply incredible.

“The wonderful parallelisms must and will be wrought out and followed out to such fair conclusions as they shall be found to force honest minds to adopt.” — OLIVER WENDELL HOLMES.

¹ For facts supporting these statements, see our “Bacon *vs.* Shakspeare,” 8th ed., Chapter II.

INDEX OF NAMES

[The numerals denote number of parallelism in which name occurs.]

ABBOTT, EDWARD A., 116, 777.

Acosta, 557.

Æschylus, 119, 490.

Alderson, E. S., 379.

Alger, William R., 69.

Anaximenes, 650.

Apelles, 18.

Aristotle, 5, 69, 525, 597, 645, 646.

Augustine, St., 22, 115, 217.

Aurelius, Marcus, 771.

BACON, NICHOLAS, 199, 742.

Bengough, Edmund, 362.

Blackstone, 488.

Bodley, Sir Thomas, 2.

Boëner, Peter, 234.

Bradley, Henry, 1.

Brown, Robert, 95.

Brutus, 274, 413.

Burleigh, Lord, 237.

CÆSALPINUS, 361.

Caldicott, Thomas, 227.

Campbell, Lord Chief Justice, 236,
457, 459, 462.

Chappell, William, 388.

Carew, Sir G., 114.

Cardanus, 1, *n.*, 341.

Carnappe, 1.

Castle, Edward J., 310.

Caxton, William, 390, 407.

Cecil, Robert, 114.

Chaucer, 322.

Cicero, 115, 175, 196, 626.

Cibber, Colley, 390.

Coke, Sir Edward, 121, 236.

Copernicus, 267, 435.

Copus, 1, *n.*

Cotgrave, 390.

Coverdale, Miles, 322, 390.

Cranfield, Lord, 24.

Creighton, C., 1.

DANTE, 8, 110, 193, 885.

Davidson, Thomas, 1.

Democritus, 645.

Diogenes Laertius, 12, 414.

Dionysius, 546.

Dixon, Hepworth, 411.

Dixon, Theron S. E., 68, *n.*, 447, 458.

Donnelly, Ignatius, 109, 384, 385,
391, 392, 422, 425, 426, 430, 432,
433.

Douce, Francis, 1.

Dryerre, Henry, 8, *n.*

ELIZABETH, QUEEN, 37, 114, 308,
410, 411, 489, 653.

Ellacombe, Henry N., 24.

Elze, Carl, 85.

Epicurus, 414, 551.

Erasmus, 20, 42, 69, 341, 844.

Essex, Earl of, 7, 114, 274, 411, 483,
653.

Euripides, 540, 780.

FLORIO, 407.

Ford, John, 390.

Furness, Horace H., 407.

Furnivall, Frederic J., 274.

GALEN, 1, 85, 771.

Gervinus, Georg G., 37.

Gibbon, Edward, 58.

Gower, John, 322.

Gruter, Isaac, 733.

- HAKLUYT, RICHARD, 91.
 Harvey, William, 85, 142.
 Heraclitus, 650.
 Herodicus, 597.
 Heywood, Thomas, 390.
 Hilliard, Nicholas, 289.
 Hippocrates, 1, 85.
 Holinshed, 59, 162, 163.
 Holmes, Nathaniel, 16, 47, 58, 85,
 120, 466, 469, 492, 493.
 Homer, 490, 707.
 Hudson, Henry N., 110, 151.
 Hunter, Joseph, 1.
 Huon, 148.
 Hyginus, 707.

 ISADORE, ST., 22.

 JAMES, GEORGE, 157, 160, 161, 166,
 303, 571, 588.
 James I., 43, 121, 309, 665.
 Johnson, Samuel, 24, 227, 354, 885.
 Jonson, Ben, 187, 289.

 KEATS, JOHN, 885.
 Knight, Charles, 115, 353.

 LOWELL, JAMES RUSSELL, 841.
 Lucan, 490.
 Lucian, 281.
 Lucretius, 129.

 MAGELLAN, FERDINAND, 557.
 Main, David M., 92.
 Mallory, 390.
 Marbeck, John, 390.
 Massey, Gerald, 154.
 Matthew, Sir Toby, 11, 172, 684.
 Meautys, Sir Thomas, 832.
 Montaigne, Michel, 534.
 Moore, Col. H. L., 38, *n.*, 204, 484,
 485.
 More, Sir Thomas, 7, 59, *n.*, 217.
 Musatus, Albertus, 8.

 NICHOL, JOHN, 9.
 Nicholas, 390.
 North, Sir Thomas, 58.

 OVID, 490, 707.

 PARACELSUS, 85.
 Perkins, William, 390.
 Phædrus, 341.
 Philip, 103.
 Plato, 19, 87, 115, 217, 645.
 Pliny, 6, 12, 40, 91, 118.
 Plutarch, 58, 80, 166, 191, 274, 281,
 413, 653.
 Pompey, 175, 176.
 Porta, 6.
 Pope, Alexander, 333.
 Pott, Mrs. Henry, 777.
 Publilius Syrus, 32, 292.
 Purchas, 684.

 RABELAIS, 1, *n.*, 341.
 Raleigh, Sir Walter, 8, *n.*
 Rawley, William, 58.
 Reynolds, Samuel H., 233.
 Roe, J. E., 373.
 Ruggles, Henry J., 81, 351, 355,
 501, 782.

 SANDYS, GEORGE, 632.
 Sappho, 1.
 Sayer, Elizabeth Price, 110.
 Seneca, 490.
 Servetus, 85.
 Shelley, Percy Bysshe, 885.
 Sidney, Sir Philip, 191.
 Solyman, 631.
 Smith, John, 390.
 Somerset, Earl and Countess, 215.
 Southampton, 114.
 Spedding, James, 8, *n.*, 60, 114, 217,
 263, 292, 411, *n.*, 662, 832.
 Stanley, Sir William, 416.
 Staunton, Howard, 466, *n.*
 Steele, Sir Richard, 390.
 Steevens, George, 354.
 Stronach, George, 8, *n.*
 Suetonius, 413.

 TACITUS, 54.
 Tennyson, Alfred, 36.
 Thales, 650.
 Themistocles, 175.
 Theobald, Lewis, 353.
 Theobald, Robert M., 25, 145.

Timotheus, 51.

Titus, 118.

UDALL, NICHOLAS, 390.

Upton, Prebendary, 60, 490.

VALERIUS MAXIMUS, 12.

Vergil, Polydore, 59, *n.*

Villiers, 360.

Virgil, 3, 79, 157, 376, 383, 490,
699, 703, 707.

WARD, SETH, 390.

Warwick, 184.

Weever, John, 274.

White, Richard G., 492, 709.

Whittier, John G., 885.

Wigston, W. F. C., 174, 175, 183,
192, 196, 200, 243, 247, 372, 374,
381, 431, 441, 514.

Williams, Sir R., 390.

Wilkes, George, 14.

Windle, Mrs. C. F. A., 393.

Wolsey, Cardinal, 704.

Wordsworth, 227.

Wright, Aldis A., 383.

Wyclif, 322, 390.

ZEUXIS, 18.

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